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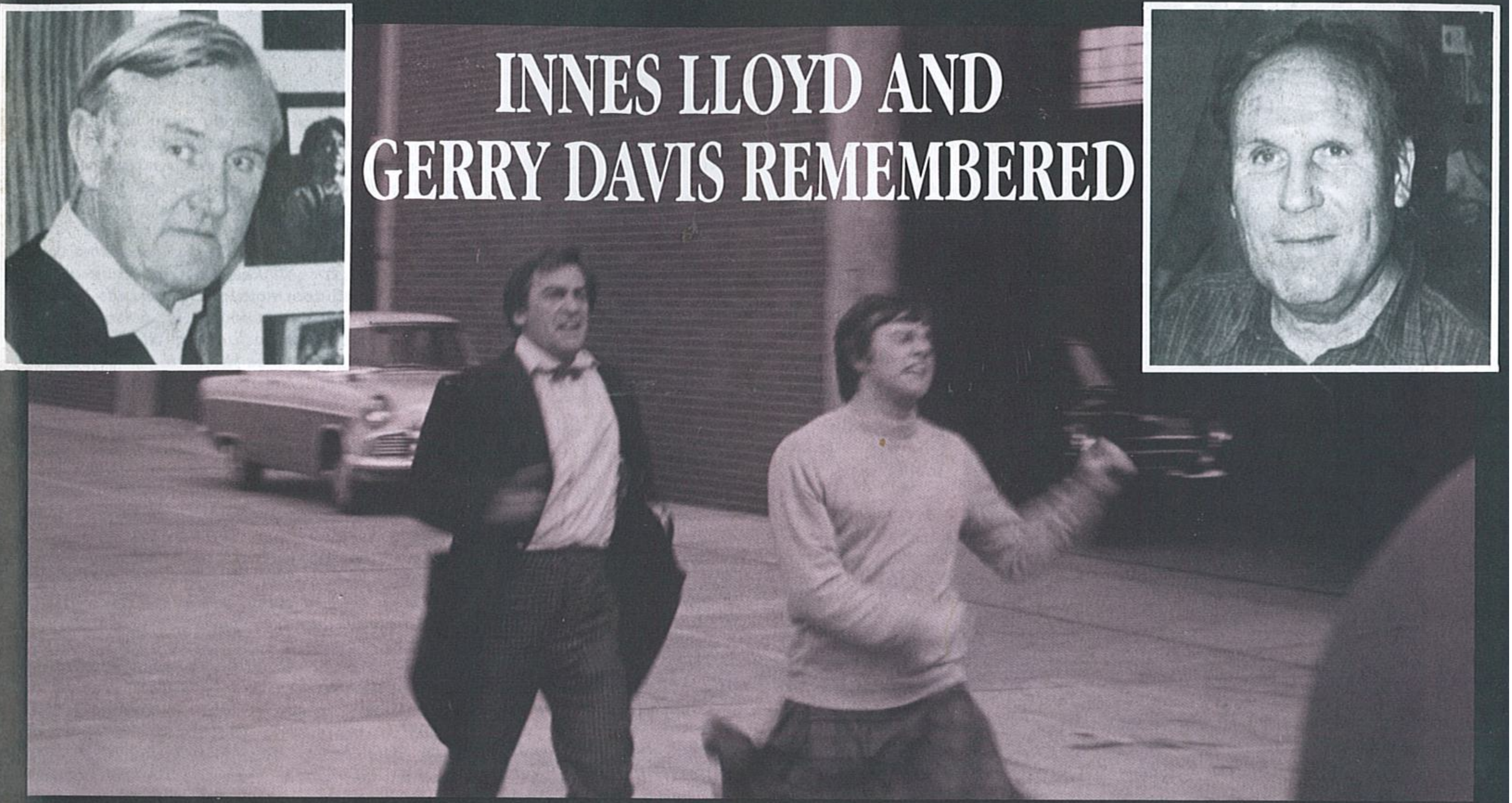
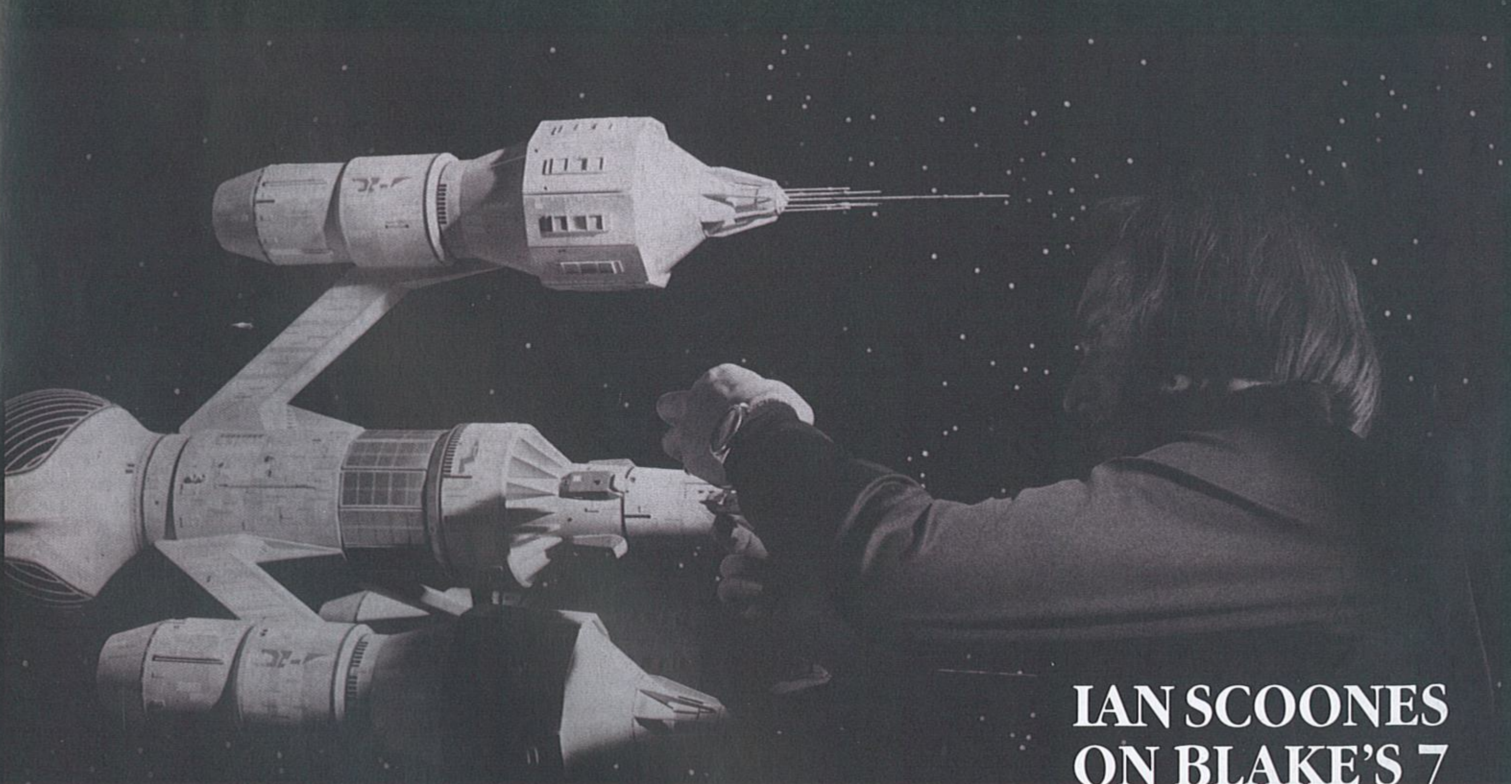


INNES LLOYD AND GERRY DAVIS REMEMBERED



IAN SCOONES ON BLAKE'S 7

'WHO FANS SET TO SUE THE BBC! (PAGE 5)

DWB is immensely saddened to report the deaths of two of 'Doctor Who's' leading lights from the sixties. Innes Lloyd and Gerry Davis - who formed the successful producer and script-editor partnership which culminated in the programme's first 'Golden Age' - died within eight days of each other; Innes in England on August 23rd and Gerry In Los Angeles on August 31st.

INNES LLOYD

INNES LLOYD, who produced **Doctor Who** between 1966/7, died after a prolonged illness. In later years Lloyd won many top awards for his acclaimed television productions - another of which he was working on until recently - earning him recognition as one of this countries most prestigious producers.

After leaving the Royal Navy at the conclusion of World War II he trained as an actor at the Central School of Speech and Drama, then went into repertory theatre for a few years until, in 1953, he joined the European Service of BBC Radio at Bush House in London as a studio manager before moving permanently into television.

After some years working in presentation he joined the BBC Outside Broadcasting Unit which he eventually took over as producer, working on such diverse projects as state occasions, Wimbledon tennis tournaments and The Eurovision Song Contest.

In 1965 he decided to move across to drama and started off as a director on such series as United and The Newcomers, and then, in 1966, he was instructed by the Head of Drama, Sydney Newman, to either take over as producer on **Doctor Who** or return to OB (see right). Reluctantly he opted for the former, and produced a mix bag of tales:

1966
The Celestial Toymaker (4)
The Gunfighters (4)
The Savages (4)
The War Machines (4)
The Smugglers (4)
The Tenth Planet (4)
The Power of the Daleks (6)
The Highlanders (4)

1967
The Underwater Menace (4)
The Moonbase (4)
The Macra Terror (4)
The Faceless Ones (6)
The Evil of the Daleks (7)
The Abominable Snowmen (6)
The Ice Warriors (6)
The Enemy of the World (6)

Since then he has produced many acclaimed drama productions and plays, including Talking Heads, An Englishman Abroad, Across the Lake and Bomber Harris. His only foray into science fiction after **Doctor Who** - a genre he was not ashamed to admit he did not particularly like - was **The Stone Tape,** a play by **Quatermass** creator Nigel Kneale shown on Christmas Day in 1972 and which gained something of a cult following among SF fans

On May 9th 1986, both myself and Tim Collins had the good fortune to interview Innes Lloyd at Television Centre, which subsequently appeared in DWB#36/37. Here we present extracts from the interview which provides a fascinating insight into Lloyd's time on the series.

THANKS TO PETER LINFORD AND THE FRAME FOR THEIR KIND CO-OPERATION IN COMPILING THIS TRIBUTE.

Gary Leigh

"JOHN WILES was leaving and Sydney Newman said 'I want you to produce Doctor Who', and I said 'I don't like science fiction at all - in fact I dislike it intensely!' He said 'Well, you either produce it or you don't stay!', so I produced it. And then of course I got to love it and enjoy it - it was great fun. There were a lot of things one learnt from it. I watched a bit of (The Ark) being filmed at Ealing, and then I took over with The Celestial Toymaker.

"(William Hartnell) was demanding, he was wonderful. He was the guy who set all the standards of Doctor Who. He was very much like his character in some ways, but I found him a very endearing man once one got to know him. We've all got foibles, and I think all he wanted to do was to make sure that Doctor Who was always right up there - the best. He was very tired. I think that is why he wanted to do 26 (episodes a year). It was quite a demand - there'd been about 120 shows - and he was going to sign the contract and it may have been the thought of doing 40 more that made him suddenly reconsider. We had drinks on the last night that he was in it and he said 'Oh gosh, I feel very tired, but I'm very pleased'. And he was delighted to have passed it over to Patrick, 'The only man', he said, 'The ONLY man in the whole of the British stage who could play the part!'

" I don't think we ever worried about audiences. We had a faithful core of an audience and they were the ones we were going to go on doing it for. The Gunfighters was an enjoyable one to do but we learnt we really couldn't do cowboys, not in the studio, it didn't work! I think that the historicals really did not work. I disagreed slightly with Sydney - I didn't see how they could be educational, except as educational about good and evil. I don't remember any pressure at all. Sydney might have said, 'Ah, goddamit, that was bloody awful! What the hell are you doing - you need people like ME!' At that time it was, on the whole, very popular. We may have been losing audiences but we weren't aware of that. We were aware that the programme had a sort of life of its own. One did learn a lot of lessons and one thought after The Gunfighters that one would be very careful with the sort of scripts one had from then on, not because of the lack of audience, but because one looked at it critically.

"It was a great plus in many ways getting Patrick because he (was) a very fine actor. I did the actual changeover and Paddy was one end of the studio and Bill the other and Pat was calling out things like 'Hello Dad!', and Bill was saying things like 'The only man in the whole of England...'. It was fun actually. He was quite emotional later. I had a party at my flat that night and he was very emotional then. It was the close of a chapter. Bill was in his fifties when he was twenty. He was that sort of man, very much a man of his time. I think, in actual fact, sad as we were to lose Willie, we were terribly excited that a good actor like Patrick was going to come in and join us because it meant that we could do all sorts of things and go off down different avenues.

"Patrick had done a lot of children's classical stories and we were going to make him a pirate of the skies. So we dressed him up and did a make-up test, and Sydney came down and said 'Hey fellas, what are you doing with this guy?', and we said 'This is going to be the new Doctor'. He said 'Whaddya mean the new Doctor? For Chrissake, flop his hair!', and

I think he was the guy who said 'Make him a cosmic hobo! Roughen him up! Make him zany!', and in fact he was quite right. Doctor Who was Sydney's own conception so he had very definite ideas, and it was very nice to work on it because you knew that the Head of Drama - who was responsible for Shakespeare and everything else - was enormously interested in this particular series because it was his. He guarded it preciously and it was jolly demanding - it was a sort of privileged position to be in because you actually had to please him. You used to go into meetings with Sydney and he'd say 'Well, Doctor Who this week was...', and you'd whince, but it kept you on your toes.

"It was around this time that Kit Pedler arrived on the scene. As I didn't like science fiction from the start - it was an area of literature I did not find interesting at all - I felt that the only thing I could do was not to get to like it but to try to latch on my own particular interests to it. Kit Pedler I brought in from my old department at Outside Broadcasts. I rang up and asked 'Do you have any doctors or scientists there who have fertile imaginations?', and they said 'Well, we've got Kit Pedler who's full of ideas like that'. So when he came he actually contributed an awful lot and was a very useful person - as a sounding-board if nothing else.

"Gerry Davis was marvellous. He joined me early on and we worked very well together. We were a good team because we batted off each other. When I put him together with Kit they got on awfully well. To begin with he had to do a lot of the writing for Kit - Kit learnt very fast but he provided the scientific ideas at first and Gerry put them into dramatic form. I thought it was a very fulfilling relationship. (The Cybermen came about) literally talking to Kit and trying to find out what he could give us from his science-based life, and we began to talk about cybernetic surgery.

"Once we had used (the Cybermen), it seemed to me that they worked. Most of the time when you are in the middle of the production of one, you were also planning the next one, and so you are more concerned with the next one coming into bat, and then you think that last one worked so you try to bring them back three or however many later.

"It was around this time that I said to Sydney, 'Look, there's a limited run in doing this show', because if you do it for more than three years you would get awfully stale and you needed to get a new idea, a new mind. Peter Bryant joined me as script-editor around about that time and I said we ought to put him into bat for one at least and I would be somewhere around as a mentor if he needed me, (so he produced Tomb Of The Cybermen) but I would have commissioned it. I said to Sydney 'I don't want to do it for more than two years'. I did in fact do it for 2½. You really needed a whole lot of fresh ideas coming in the whole time. I was delighted to have Peter who I knew could be trusted to take it on, because you want to leave a legacy that's worked. But also I think you need to get out before you get so bored that you become complacent and indulgent.

"(With Power and Evil Of The Daleks) there was a sort of added menace, certainly in the first one where they were appearing to be slaves and in actual fact weren't, and there was a sort of realistic menace in this idea of them working in a sort of secret organisation manipulating the whole thing - far more exciting than to just have the Daleks in it and not make them a sort of cliché, to give them a sort of new life. I think every time we did anything again we wanted to put a sort of new gloss on and come in from a different angle. You're always trying to do the next one better or differently. You try to invest every one with its own individual quality or character. It's the same thing with all the films and plays I do now. You obviously don't want to travel down the same road twice and so you approach every one differently - you're competing against yourself because you want the next one to hit another mark, a landmark if possible.

"The Cybermen, Yeti etc. were created because Terry Nation wanted to take the Daleks to America. We had to have other things to take their place and I thought the more we had we could find out which one had the same impact as the Daleks, although the Daleks would always have the greatest impact. We understood why (Terry) wanted to go, but I don't think it worked for him there.

"Frazer Hines was very popular and he and Paddy became enormous chums, and then little Debbie. They were three people who got on extremely well and they wanted to be together. I believe that if you get all the chemistry right all round, from the guy who lights it to the cameraman to the cast, then it is enormous fun to be with a crowd like that, who all work hard and know what they're working for and are not too intense about it all.

"I think one was always aware of the violence because I had very young children at the time. I can be put off very easily watching somthing that I think is gratuitous, that makes me go 'Ugh!'. Mary Whitehouse goes to absurd lengths, but there is a responsibility. I felt there should be nothing violent that (kids) could in any way copy. No gore, either, though a good old rough-and-tumble fight was okay.

"I was delighted to get some very good actors in it, because then you get all sorts of writers who would be excited to write for them. It's always a good idea in this game to get as much good talent into things. We had extraordinarily fine designers - basically as good as anyone in the film business and yet they do it on peanuts and do five times as much. At that time one was thinking more of writers and actors, one shouldn't, I should have thought of the directors too, but it was what was going to be up on the screen - who would be the faces, who would write the scripts - and I took it for granted that the directors would do their jobs and that they would do it as splendidly as they did. It's awful to take anyone for granted.

"Doctor Who was a wonderful training ground. I learnt lessons on it which I have been able to apply since on all sorts of things. I'm terribly proud of that time of being producer of Doctor Who."

"Someone's stolen the TARDIS!!"

SGB
LEATHERMAN
HHM
903D

UNDOUBTEDLY the brightest jewel to come out of the Lloyd/Davis partnership was the all-time classic 'The Evil of the Daleks'(1967). These photographs, again from the collection of Alexandra (Sandra Reid) Tynan, depict a well-known sequence from the location filming of episode one...

GERRY DAVIS

GERRY DAVIS died at his LA home aged 64 after a long fight against stomach cancer. His illness had left him very weak, and when I last contacted him - two days before his death - the effort of speaking was too much for him; his once booming voice had been reduced to a dry whisper. The news of his death was therefore something of a relief. Last month had been spent in an increasingly futile battle against the debilitating illness that had steadily sapped his physical and mental powers.

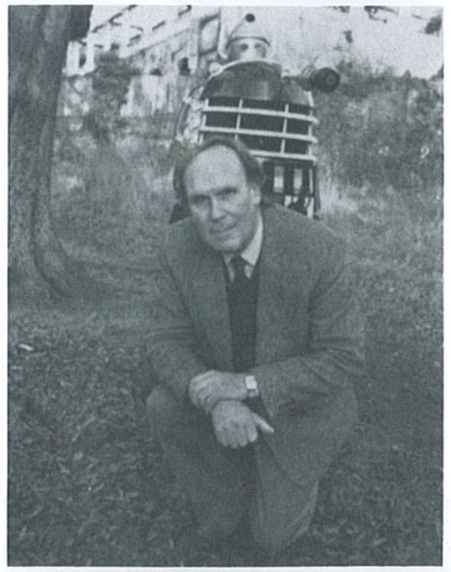
I had been friends with Gerry for about three years, and during that time I always found him to be the most straightforward person I knew. His generosity and hospitality were as large as the man himself (and the drinks he poured), but it was his desire to listen that most struck me. His interest in what other people had to say always appeared genuine, and I don't doubt that this was one of his traits, along with his ability to subtly direct you, that helped make him such a good script-editor and teacher. His courses on screen-writing at Hollywood's prestigious U C L A Film School were always heavily over-subscribed, which is as fitting an epitaph as any writer could hope for.

His enthusiasm was contagious. I can't imagine him ever having tackled a project with anything less than 100% commitment. This energy, combined with a firm professionalism, meant that he gave every job the same treatment, whether it was an episode of the mundane Canadian police series Night Heat, or his first writing love, **Doomwatch.** No matter what the subject, he always tried to give his characters a story of their own in an attempt to give them life and depth. This certainly shows in his British work, which can be best described as character-driven drama rather than action-adventure.

Much of Gerry's work for the BBC was purged from its archives, but it is a testament to his skills that his contributions have remained so well-loved despite the lack of repeat reminders. **Doctor Who,** Softly, Softly, **Doomwatch** and to a lesser extent First Lady were all well-received by the public, so it was a source of considerable disappointment to Gerry that large parts of his output no longer existed on film. He was particularly angry that **Tomb of the Cybermen,** the final episode of **Doomwatch** season one **(Survival Code)** and the Softly, Softly story concerning an Aberfan-type disaster had all been destroyed.

His commitment to environmental issues carried on throughout his life, and it was his intention to create a **Doomwatch** for the nineties. We had several discussions on how a revamped series would look, with Gerry outlining his ideas for a U.N. - style peace-keeping force that protected and defended the environment. It was ironic that the final project he had embarked on was not only concerned with green issues, but also drew from one of his first inspirations to write. He planned a series about a turn-of-the-century Canadian conservationist to save the beaver from extinction, called Grey Owl. His books about the native American's way of life had fired Gerry's imgination as a child, and one of his schoolteachers noted that the writing style of Grey Owl and the young Davis were a little too similar to be a coincidence.

The writing team he created with Kit Pedler was almost certainly the most fruitful spell in Gerry's career, but he was never without work for any period - with the exception of the US writers' strike a few years ago - and his skills earnt him regular commissions in England, Canada, America, Australia and France, while his books with Kit were translated into a dozen languages including Japanese. He also has the rare distinction of having contributed a word to the Oxford English Dictionary; **Doomwatch.**



His death robbed me of a friend, but I have a large store of fond memories, anecdotes and unrepeatable mad jokes culled from my times with Gerry, the anecdotes including some interesting details about his work on **Doctor Who** which I'm sure will filter out in due course, although I am a little less certain the jokes deserve ever to see the light of day again!

I feel sure that all of us who knew him will remember him sat in front of his massively powerful hi-fi - listening to some opera with his head to one side - checking to see if digital recording techniques really had improved the sound quality of some of his favourite music. His record collection was huge, and his knowledge of it encyclopedic, and he never tired of pulling out rare collectables of interest for me to listen to. I particularly remember a very fine early stereo recording of Gershwin's Rhapsody In Blue.

I am certain that fandom sends its sympathies to his family and friends, and anyone wanting to pay their own personal tribute to Gerry Davis should consider sending a contribution to Cancer Research.

ANTHONY CLARK

Gerry Davis was interviewed in depth about his career, with particular emphasis on his 'Doctor Who' work, in DWB#59 which unfortunately is no longer available. We hope to publish extracts in a forthcoming issue.

This picture of Gerry was taken on Hampstead Heath in late 1989, amid preparations for him and Terry Nation to submit their application to the BBC to take over the independent production of 'Doctor Who', to be studio recorded in Canada. Their tender was subsequently rejected.

DOCTOR WHO CREDITS

1966

The Ark (SE)
The Celestial Toymaker (SE/WR)
The Gunfighters (SE)
The Savages (SE)
The War Machines (SE)
The Smugglers (SE)
The Tenth Planet (SE/WR with Kit Pedler)
The Power of the Daleks (SE)
The Highlanders (SE/WR)

1967

The Underwater Menace (SE)
The Moonbase (SE/WR with Kit Pedler)
The Macra Terror (SE)
The Faceless Ones (SE)
The Evil of the Daleks (SE with Peter Bryant)
The Tomb of the Cybermen
(WR with Kit Pedler)

1975

Revenge of the Cybermen
(WR with Robert Holmes)

In the early eighties Davies submitted a script outline to Eric Saward entitled 'The Genesis of the Cybermen'. It was rejected but appears in Who Dares' 'Cybermen' book to which Davis contributed.

(WR = writer, SE = script editor)

Editorial address:
P.O.Box 1015, Brighton BN2 2YU

ONE of the main frustrations of being a magazine editor is that - after having put an issue "to bed" - you glance through your proofs and notice several errors. Even the most trivial of mistakes can render you fretting and cursing for the next month - until you have an opportunity to put them right in your next editorial column! So here's a list of the errors I'd like to get off my chest: (Page 2) A 'Star Cops' photo does not appear here as stated on page 3. Both photos in the middle row (centre and right) are from 'Chimera'; (Page 3) the number of episodes that 'Doctor Who' has "lost" is a straight 100, not 104 as I erroneously calculated in the editorial column!; (Page 3) Back issue 62 has sold out and it should have read 'DWB#63'; (Page 5) Three 'received's in my opening paragraph to the letters column makes DWB a rather illiterate journal on first inspection, and directly below this we didn't credit the lead letter writer, and since he(she?) hasn't written in to point this out we can only assume he isn't too offended by our snub; some mistakes made by contributors to DWB are rectified in this month's letters section which has been expanded to take into account the surfeit of interesting views you have been sending in lately.

What a relief to finally get those off my chest - I feel better already! 'Til next month...

GARY

ACKNOWLEDGEMENTS: John Ainsworth, Jeremy Bentham, Paula Bentham, Phil Bevan, Tim Birchell, Anthony Brown, Anthony Clark, Tim Collins, Peter Darvill-Evans & W.H.Allen, Peter Linford, Anthony McKay, David Miller, Andrew Pixley, Ty Power, Gary Russell, Ian Scoones, Mike Smith, Kathleen Toth, Alexandra Tynan, Stephen James Walker.

COMPETITION WINNERS

Despite a good few entries, only two readers successfully identified all 21 costumes depicted from the Bonhams auction in DWB#90. They are Dr. Joseph Tisoncik from Illinois in America and Jon Preddle from Thames in New Zealand. The runner-up is James Holcombe from Buckinghamshire, and all three will by now have received their souvenir Bonhams 'Doctor Who' brochure.

The answers in order are: Tetrap, Sixth Doctor's cape (Revelation), 5th Doctors Pierrot costume (Black Orchid), Sea Devil (Warriors'), Mutant robe (Mawdryn), Time Lord (Arc'), Dalek troop (Resurrection), Castrovalvan hunting outfit, Varosian guard (Vengeance'), Kite-flying clown (Greatest Show'), Guard's costume (Trial'), SV7 (Robots of Death), Ace's outfit (Curse'), Tegan's spacesuit (Enlightenment), Kara (Revelation), Cyber-conversion suit (Attack'), Sontaran jacket (Two Doctors), Tractator, Master's jacket (Survival), Glitz, Scaroth's tabbard (City of Death).

TO ORDER NEXT ISSUE (D W B#95, November 1991): Send a crossed cheque/PO payable to D W B for £1.95 (£2.30 for card-reinforced first-class envelope) or US$4.75 to D W B#95, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW.
TO SUBSCRIBE from next issue up to January 1992 (DWB#97) costs £7.40 (£8.60 for first-class card envelopes) or US$17.

D W B ADVERTISING RATES

See last issue for rates and specifications. Deadline for next issue is 23rd September.

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'WHO FANS SET TO SUE THE BEEB FOR "SMUG INDIFFERENCE"

A CONSORTIUM of Doctor Who fans have announced details of the most ambitious action yet taken against the BBC in a bid to get their series back on television.

They are in the process of raising in the region of £30,000 in order to take the BBC to court, accusing them of "blatant apathy and insensitivity in the face of strong demand from their customers" regarding **Doctor Who**'s future.

In a statement to DWB, they said: "We are of the opinion that the BBC have displayed smug indifference towards a large sector of their viewers with their materially inaccurate statements. They are using license payers' money to fund **their** own choice of programmes which are continuing to wane in popularity, yet statistical evidence suggests that the BBC has so far made in the region of £4 million profit from sales of **Doctor Who** on home video **alone** - enough to fund two complete seasons! The BBC line that the series itself is no longer popular is hogwash when you consider that it has been poorly produced and placed opposite Coronation Street for the last few years."

SOLICITOR APPOINTED

The consortium informed DWB that they have appointed Entertainment Law Associates - a firm which specialises in such cases - to prepare the groundwork and to act as spokesman to the press.

A member of the consortium added, "The BBC has issued conflicting statements for over two years now and it is time that they were brought to book. Member of Parliament David Maclean himself has gone on record on the subject, accusing the BBC of being 'very much a law unto themselves', and that they should be forced to act upon their own charter and become fully accountable to their lifeblood - the license payers - which includes the thousands of **Doctor Who** viewers all over the world anxiously awaiting news of the series' promised return 'through the nineties'. We will no longer accept their empty spiel that the series is resting and will return some time in the future. When will that be? 1993? 2023? We want a straight answer **now!**"

NOVELTY RAFFLE

The consortium is planning to raise the funds necessary for the action via a £10-a-ticket raffle, the prizes of which will include valuable novelties from the series itself - including an original **Tomb** Cyberman head dating back to 1967!

This is thought to be the first time that the BBC has ever faced legal action from its own license payers - a move believed to be prompted by the recent news of Prime Minister John Major's plans for a 'Citizen's Charter', which aims to give ordinary consumers more rights and powers over corporate monopolies.

DWB will be following the campaign closely and we hope to include full details of how to participate in the raffle and an update on its progress in time for next issue...

* If you would like to contribute in any way to this campaign DWB has agreed to forward any correspondence it receives. The consortium is keen to hear from people all over the world, and indeed the world, who can organise regional raffles to aid the fund-raising.

'WHO BACK IN '92 ON BBC SELECT (and BSkyB?)

DOCTOR WHO is a guaranteed fixture in the BBC's new night-time subscription service - BBC Select - which is scheduled to launch in the Summer of 1992.

The service will consist of a "portfolio" of subscription services which will compliment the existing BBC channels by "targeting niche viewing audiences", and one of these services will be a Science Fiction Channel featuring "classic and modern sci-fi programmes with regular updates on the world of science fiction" - much like the 'Sci-Fi Channel' concept in America which has yet to air.

Doctor Who is spearheading the promotion of the Science Fiction Channel and features prominantly in BBC Select's promotional brochure. A source tells us that they are hoping to run the complete series of surviving stories from the start. The rest of the line-up has yet to be unveiled, but **Blake's 7** is also in the running.

BBC Select describes its aim as meeting "a hitherto unanswered need for specialist television services. It will provide advertisers and sponsors with the means to access specific audiences economically and accurately. People spend significant amounts of money on the specialist press, books and videos relevant to their leisure activities, but their special interests are rarely catered for fully by mass audience broadcasting. BBC Select will provide targeted access to pre-defined audiences with high levels of disposable income and a proven willingness to spend it."

The services will be broadcast during the night-time hours (1am to 6am) on BBC1 and BBC2, and programmes will be transmitted in a scrambled format direct to subscribers' VCRs using the BBC's transmission network. A BBC Select decoder (Selector) receives, unscrambles and automatically triggers the VCR to record whichever services are appropriate, enabling the subscriber to watch the recorded programmes whenever and wherever convenient. In addition to either purchasing or renting a BBC Selector through major high street rental and retail outlets or direct from the Subscriber Management Centre, viewers will pay a monthly subscription for each of the services they require.

Two services will be launched next Summer followed by twelve in the Autumn and six more in both 1993 and 1994. It is anticipated that the Science Fiction Channel will be among the first to start, the others focusing on such diverse topics as sailing, golf, cars, Asian, Irish, foreign films, heavy metal and opera.

BBC Select are preparing a major promotional campaign which will ensure that the service will be a familiar name to all potential customers by 1992. The BBC Select Office is within the BBC Enterprises complex at Woodlands, 80 Wood Lane, London W12 0TT.

BSkyB/EQUITY NEARING DEAL

Sources within BSkyB say that the satellite company is close to agreeing a deal with the actors' union Equity which will enable them to screen vintage BBC series, including **Doctor Who.**

BSkyB have been flooded with letters from the customers it inherited from the old BSB requesting the return of old '60s and '70s series - predominantly **Doctor Who** - and are keen to clinch a deal which will enable them to transmit the programmes from 1992.

SKY was prevented from screening old BBC series following its 'takeover' of BSB last year since it couldn't provide the same guarantee that it would make a certain amount of its own home-produced drama. Since then it has continued to import its drama output from overseas, but negotiations with Equity have progressed positively and it is anticipated that a mutually beneficial agreement will be announced shortly.

LIONHEART BLAMED FOR WTTW CLOSURE

ON SUNDAY, August 25th 1991, WTTW Channel 11 of Chicago announced, prior to the evening's telecast of 'Doctor Who', that the show's record-breaking 16-year run on the station was to come to an end. Accompanying clips from 'The Greatest Show in the Galaxy' was a musical background featuring the song lyrics 'Goodnight sweetheart, well it's time to go' and 'Aint That a Shame'.

The announcer, Marty Robinson, a self-confessed long-time fan of the series, made the announcement that the station's final 'Who screening - 'Greatest Show' in fact - would be presented on September 1st. The announcement also included a promo for the return of 'The Prisoner'.

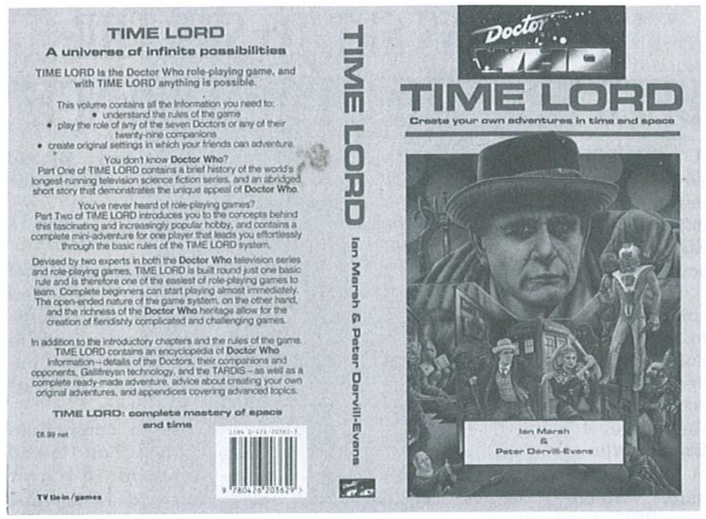
The news was not unexpected. Since my last news appeared (DWB#87, letters), I have placed phone calls to WTTW in an effort to obtain more information from the station's programme director as to the future of 'Who on Channel 11, which proved impossible once the station operator discovered what I was calling about, and who informed me that WTTW's rights to the show would conclude as of the end of 1991 and that for anything past that "we'll have to wait and see".

After tossing the show around the schedules - from its Sunday night 11pm mainstay to Fridays then Saturdays at 10.30pm, and then to Mondays through Thursdays at 12.30am (all within the past year) in the hope of "finding a new audience" I was told - the show was returned to Sundays at 11.00pm. However by then the station's disenchantment with the series was more than obvious.

Recent pledge drive announcers have completely ignored the series, in stark contrast to previous "Dalek nights" and "Jon Pertwee nights" to name just two - the only show on the station to be snubbed. Also in the past 'Who viewers themselves were in evidence as pledge drive phone operators - these days they have no longer been welcome, their services not required.

I can't help but think that all this is because of the cost of the series these days. Channel 11 might be one of the wealthiest of the PBS stations, but even so why should they continue to dish out stacks of money for a programme which not so long ago cost only a quarter of that stack (so to speak)? Not to mention those compulsory 'package deals'. If one of the wealthiest stations can't afford the show, how can other, smaller stations be expected to afford its own escalating cost? Lionheart has closed its own cage door.

As the Brigadier might say, "Splendid years - all of them! CHUCK HANSEN



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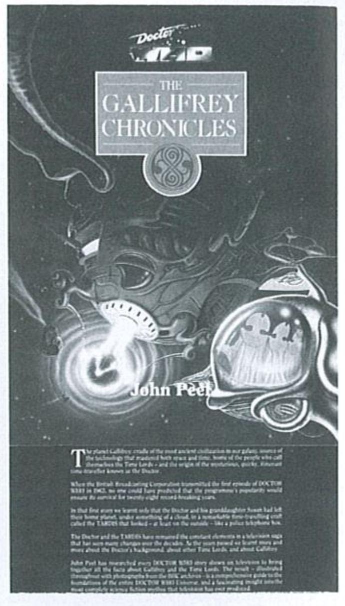

Doctor Who
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John Peel

NEW BOOKS

JOHN PEEL's 'The Gallifrey Chronicles' goes on sale in October priced £14.99 with a weird but wonderful cover by Andrew Skilleter, and 'Time Lord' is out in December with a cover by Colin ('Attack') Howard.

Jan: (Reprints) The Daleks and The Nightmare Fair (the former will have a new cover).
Feb: Cat's Cradle - Time's Crucible by Marc Platt, (Reprints) The Kinda and The Visitation (new covers).
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Apr: Cat's Cradle - Warhead by Andrew Cartmel, (Reprints) Earthshock and The Awakening (new covers).

JON PERTWEE will be cloning himself shortly in order to attend two London-based conventions both to be held over the anniversary weekend of 23-24th November. As the ad overleaf - plus the one advertising Phoenix's event last issue - highlight, Pertwee will be the main attraction!

DICK MILLS and Elizabeth Parker from the BBC Radiophonic Workshop will give lectures on special sound effects and composing music for drama and documentary soundtracks respectively at a special 'Sound on Television' day to be held at the NFT on Saturday, 5th October from 10am to 3.45pm. Call the NFT box office on (071) 928 3232 for details.

BARB expanded their method of measuring viewing audiences on August 29th which now takes home video recordings into account - sadly introduced 3 days too late to help the Pilot Episode shown on a sweltering hot Bank Holiday afternoon at 2.30pm on BBC2!

THE DWM DEBATE – FREEMAN WAS RIGHT!

Neil Hunter, Chester (27-7-91)
I WAS fairly interested in the article about DWM in DWB#92. Whilst I never read DWM myself, it was interesting to see how John Freeman sidestepped the main issue so easily.

It seemed fairly obvious to me that the main contention of both of the writers levelling complaints at the magazine were arguing against the bias towards the JNT era, along with the apparent rubbishing of all previous years. The basic flaw in Mr. Freeman's argument was over his description of the title of the post of **advisor.** It should be that and nothing else, as opposed to **dictator** or **setter of the tone.** He is very proud of the fact that both he and JNT have had disagreements, but I feel that it must be stressed that the post of advisor has always been one devoid of power. It should only have a limited influence. If there is a real risk that DWM is letting JNT decide the bias of the content towards everything post 1981, along with entertaining JNT to the point where his substandard Longleat article is being printed, I find that I must concur with the magazine's critics and say that this sort of behaviour is a bit beyond the pale. JNT is **not** the programme's guardian - he is the man responsible for its cancellations and subsequent demise.

Every era has its highs and lows, and I would hope that John Freeman would take that into account during his next discussion with JNT. DWM would be better off taking a more neutral stance over all eras and telling JNT that, as advisor, he should offer advice **and nothing else.**

The era tapes also demonstrate a certain amount of bias. I haven't bought them because I have seen most of the episodes already and I prefer the ones that have not been released. How could JNT ignore **The Evil of the Daleks 2** and **The Web of Fear 1**? Is he afraid? Perhaps he should stand up like a man instead of cowering behind deceptive showcases such as these.

I am not too sure of what to make of a Tom Baker Years tape under the auspices of JNT, since I strongly suspect that it will consist of at least one Season 18 episode with the remaining ones hailing from the lesser stories of Season 17 or stories where he was employed as floor assistant, etc. I can see the host of the said tape referring to the fact that "story X is the first story that JNT worked on!" Who cares? Is this fact important to **Doctor Who** history? Certainly not.

The fact that he has emerged as the last remaining custodian of the programme does not please me. If JNT was truly gifted he would be producing new dramas for BBC Television, working on stage productions or helping to develop new and interesting premises for potential TV programmes. He is doing none of these, instead holding onto his mantle of borrowed fame and fortune by continuing to irretrievably link his name with that of **Doctor Who.** If the programme we all enjoy ever returns, I just pray that he will not be allowed anywhere near it.

Roger Shore, Belfast (25-7-91)
I admit quite freely that I buy DWM and enjoy it, but I've one bone of contention. JNT. For me the guy is a barrier to full constructive criticism.

I'm 28 years of age. I grew up with Jon Pertwee and Tom Baker and that 11 year period is what I identity with. I remember superb stories, acting and dialogue and for me time has shown up the excellent product I was getting, whether it be **Inferno, Carnival of Monsters, Deadly Assassin** or **Logopolis.** All post-**Logopolis** has done is alienate me from a show I once loved. I blame JNT for the simple reason a lot of bad things were introduced. Poor Doctors, lousy companions and awful stories like **Warriors of the Deep.** And all because of JNT. As far as I'm concerned he was the producer, therefore he was responsible.

In recent years I've loved stuff like all four seasons of **STTNG, Moondial, The Twilight Zone, Werewolf, Alien Nation** and **Star Cops,** but not **Doctor Who.** I don't understand how people today could, in all honesty, try and compare recent **Doctor Who** with older stuff and say it's a show for the better. If it's supposed to be "better", would someone please explain to me how? That's why I can get alienated when reading DWM, because half the time McCoy is praised to the hilt and the rest of the time JNT is treated as the best thing since Jesus walked the shores of Galilee. And I say to myself "This is wrong!" Can McCoy's portrayal in all honesty be compared to Tom Baker's or JNT be compared to Philip Hinchcliffe's excellent three years? If the show is excellent, it can stand up for itself. The fact that it has lost half its season length, been cancelled twice and rushed from Doctor to Doctor is proof - to me at any rate - that the show has been wrong for a long time. And the really sad thing is that while JNT remains, the show will remain a memory.

Dallas Jones, N.S.W. Australia (15-7-91)
Michael Seely, in his comments about DWM (ref: DWB#92), forgets one important thing, which is that DWM is a commercial product which is licenced by the BBC. Therefore it has to tread carefully, satisfy the conditions set down by the BBC and produce a product that is interesting enough to appeal to a large audience and not just the fans so that it is commercially viable.

Under Freeman's editorship he has made it a policy that when mistakes are made, corrections and addenda are printed in following issues. I applaud DWM for this as it is something that most commercial publications would not do. This does not mean I think that DWM is perfect as I tend to agree with most of the comments made by Duncan Harvey about the editing of his article. What I cannot understand is why it has escalated to the pages of DWB. I know that Freeman queries why Harvey didn't come to him about his grievances, which I agree with, but I wonder why Freeman originally did not advise Harvey of the changes to his article. I do not think they were minor and thus they altered the thrust of what the article was about. In particular I felt that changing of an opinion ("poor scripts") to a statement ("disputed quality of the scripts") changes the piece from an opinion about the McCoy era to more of an overview, which is clearly what Harvey was **not** intending!

Tim Morton, Staffordshire (17-8-91)
Firstly, may I congratulate you on producing a first-class magazine. The news pages are second to none and in the year or so in which I have been reading it I don't recall there being a bad issue.

Unfortunately the quality of the magazine has been impaired of late by JNT and McCoy bashing articles. We seem to be stuck with JNT for the time being and sadly there is nothing we can do about this. McCoy is the current Doctor so is bound to come in for some criticism, but I feel many people are going over the top. True, McCoy is not the best Doctor, neither is he the worst. I also feel that attacks on DWM are less than constructive and Michael Seely's article was in fact yet another thinly-disguised attack on JNT wasn't it? I do not praise JNT, indeed I feel he should leave **Doctor Who alone** and get himself another job elsewhere (preferably Antarctica), but rather than moan about him my attentions are on getting a new series on screen and I suggest that Mr. Seely puts his talents to good use doing the same.

David Brawn, Northants (11-8-91)
I buy DWB primarily for its excellent and unrivalled news service. Your articles and interviews are generally fascinating, and your Photonovel scoops have been quite superb. And to my knowledge you are the only magazine to have featured an in-depth article on **Journey Into Space,** which earned you quite a few brownie points from me.

But if you ended after issue 100, would I miss you? Your enthusiasm and devotion is impressive (even if you are making a profit), but recently you have clearly set yourself up as representing the moral high ground of fandom, which with your bias is laughable. Your vitriolic attacks on DWAS and now DWM clearly form part of an attempt to increase your market share, and you continue to include unsubstantiated and one-sided opinions on what you see as John Nathan-Turner's intentions towards the programme (is it little wonder that DWB became known in the **Doctor Who** production office as "DeathWatch Beetle"?). It might seem hypocritical of me, then, to continue buying DWB. You suggest that those who do not put into a fanzine should not expect anything to come out of it. But I pay my not-insubstantial subscription and I do not see why the hell I should be made to feel guilty for not writing it as well.

None of us are perfect, and your gripe about the survey seems to be the tip of the iceberg. In answer to my previous question, yes, I suppose I might miss DWB a little, but there are other fanzines that could step into your shoes. I thought I'd miss the good Doctor, but you soon get used to him not being around anymore; and I think we could all adjust to a lack of DWB too. You see, if you threaten to call it a day, there might not be quite as many tears shed as you'd like to think.
ED: The above wins this month's "Presumptuous Letter of the Month" award.

Matthew Smith, East Sussex (13-8-91)
Your feature on DWM was a complete waste of space (in my opinion). Quite what Duncan Harvey was so upset about I really can't see. The amendments to his article were perfectly fair and did not alter its meaning in any way. Did he seriously expect his work to go unedited? As for Michael Seely's argument - it's quite ridiculous. I'm sure JNT has better things to do than turn DWM into a self-styled propaganda rag, and I doubt whether professionals such as John Freeman would care to work for the magazine if such a situation existed.

This DWM-bashing was particularly annoying given that they beat DWB to the Shepperton Studios story, something I find quite baffling considering your status as the premier source for Who news.
ED: Yes, but as it turned out, the Shepperton news had nothing at all to do with Doctor Who anyway - simply wishful thinking on DWM's part!

Duncan Steele, By Stirling (10-8-91)
Attacking DWM because you don't like Mr. Nathan-Turner. That's very low. DWM has to be positive about **Doctor Who** or they will soon all find themselves out of a job and I'm sure they don't want that. So leave JNT alone for a while and start crucifiying the people who really killed **Doctor Who** - Eric Saward and Andrew Cartmel.

Paul Dumont, Hampshire (27-7-91)
Whilst criticism of DWAS may be well-founded, the attack on DWM is not. It is the editor's prerogative to edit material for publication - you yourself have done it to past letters of mine - and the copy removed from Duncan Harvey's article was at odds with the format of a general appraisal of the McCoy years. It seems clear to me that Duncan Harvey's views on Season 25 were removed not because of censorship, but because (in my opinion) they were badly written.

Michael Seely asks "Black and white and seventies stories can be condemned, dismissed or ridiculed - why not JNT stories without 'in my opinion' inserted?" Well, Richard Marson slated every Season 24 story in DWM; the letters page has been similarly critical of Seasons 25 and 26; and none of the stories celebrated in the Nostalgia series to date have been produced by JNT (sic). Instead they have been black and white and seventies stories.

Recently I criticised DWM's treatment of DWB in the fanzine poll results. The criticism is still justified, but DWB#92 makes such treatment understandable.

To change subject completely, **Horizon** and **Pressure Point** certainly aren't the nadir of **Blake's 7** (ref: DWB#91). **Horizon** is visually impressive and **Pressure Point** is one of Terry Nation's best scripts for the series. The next two - **Hostage** and **Countdown** - however, have nothing to recommend them.

Steve Maginn, Cheshire (30-7-91)
DWB is still the best read in fandom and I look forward to it every month. With reference to issue 92, the news coverage is excellent and comprehensive and the reviews are entertaining. The humour in the **Star Cops** video review hits just the right note - cynical but gentle - and David Gibbs' idea for a new type of review of 'turkeys' is a very good one. Kathleen Toth's articles on **STTNG** display the awesome reverence for the cast and programme that seems typical of American fans, and her articles contrast vividly with some of the others in the magazines which, 'in my opinion' (sorry Messrs Seely and Freeman!) go much too far in the other extreme.

However the choice of letters printed, and your own additional comments, have gone a little too far this time. There is nothing wrong in disagreeing with JNT's editorial decisions or stance, but the tone of the letters is positively virulent this month. That letter from 'The Prisoner' should never have been printed, and it says nothing for your editorial competence that it was. You seem to have decided to miss no opportunity to hit out at JNT.

Another example of this is the debate on DWM. The quality of DWM is fair game for debate; you printed the arguments against it, and gave John Freeman a presumably unedited right of reply. Fine. But then you go and stick your oar in with a decidedly anti-JNT reply to John Freeman! Why? You are the **editor.** If you wish to contribute to the debate then add something to the Seely and Harvey articles and give John Freeman the last word.

Put yourself in JNT's position. He's a trapped man. He originally intended to stay for just three years, but then Davison decided to leave so I suspect JNT decided to stay on to establish the new incumbent. That done, the programme was pitched straight into the postponement crisis and JNT must have felt that the programme's future was in danger if he **didn't** stay on. The BBC could easily have decided that without JNT, at this stage, it would not have been worth continuing with **Doctor Who.** And now, with no **Doctor Who** being made and the television industry in such a state of uncertainty and recession, JNT's only option is to continue his connection with the programme - it's been his life for ten years. JNT's position is entirely due to unforseen circumstances - disagree with him by all means, but don't lynch him for it.

As for the DWAS debate, this time I'm on your side completely. There is much that is wrong with the way the society is run, and I believe they are genuinely trying to clean up their act, but I'm afraid they won't succeed until they finally dispense with the attitude they have on the exec. these days of being a group of friends who run it between them for the members as a duty, and that its members "ought to be bloody grateful!" (**not** a quote!).
*ED: To correct a couple of your assumptions, Steve, I don't "choose" which letters to print. **All** letters we receive are published if they are literate, have something new to say or are able to deliver a fresh angle on a well-worn subject, and do not contain material that could be termed libellous. Our readers express views from all extremes, and we certainly aren't going to omit any simply because five per cent or ninety-five per cent of the readership or myself might disagree with them (I have published many letters over the years attacking my own editorial policies) ! Sadly many publications, including some close to home, only feature letters which preach what the editor or, in the case of commercial magazines, the board of directors want you to read, which I personally view as corruption and, in a sense, evil.*

You have drawn up your own theory as to why JNT stuck with Doctor Who twelve years after he was appointed producer, which is fair enough, but don't be too critical of those who base their own views on rather more conclusive evidence.

Iain Morrison, Glasgow (5-7-91)
I sincerely hope that the current debate between DWB and DWM does not degenerate into a slanging match. The anti JNT feelings expressed by both Duncan Harvey and Michael Seely are old hat. I most certainly am not interested in reading further vitriol directed against a man who is no longer the producer of **Doctor Who,** nor am I interested in the whingings of disgruntled writers. Duncan Harvey has a grievance with DWM: this should have been directed towards John Freeman and not through another magazine. Mr. Harvey has demonstrated that he is, as John Freeman has said, very unprofessional. In Mr. Harvey's situation I would have been ecstatic that my article was published at all. Complaining bitterly through DWB about some edits - made by, surprisingly, the editor - displays an overblown ego that needs deflating quickly.

Thomas Ribbits, Essex (7-8-91)
I know both Michael Seely and Duncan Harvey personally and both are fine fellows. However, in the case of the former he is well known for his particularly strong dislike for John Nathan-Turner, which goes further than just a professional dislike. Duncan Harvey is a gentleman who, until recently, was rightly proud of his achievement in getting something published in DWM. He must have felt quite upset upon seeing his work edited, as have I when features I have written for other magazines have been trimmed and re-written. However, it is something I have learned to live with and, in retrospect, respect. Editing is a difficult thing to do well and from the evidence supplied in your feature I found the editing by John Freeman to be quite acceptable and, with respect to Duncan, certainly improved his article. Of course, the meaning of any text can be altered by clever editing. However Mr. Freeman indulged in intelligent editing - and there is a difference. To believe that the unsolicited text of an inexperienced writer is untouchable by an experienced and often-praised editor is tantamount to arrogance.
ED: And so concludes the DWM "debate". From the postbag we received on the subject, most came to the conclusion that John Freeman was quite entitled to exercise the alterations and edits he made to Duncan's article. However, I would like to correct an erroneous assumption made by several readers who claim that in recent months we have consciously set out to >

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attack both DWM and the DWAS, which is simply not the case. All of the articles in question were prompted by genuine concern of how each was being run, and in both cases we were privy to information that we felt should be presented to our readers. Certainly in the case of the former we are pleased to conclude that there appears to be no evidence of a pandering to JNT, but in the case of the latter we appear to have exposed a catalogue of incompetence with which most of our readers have been in complete agreement with...

Jamie Hillard, Tasmania, Australia (21-7)
I have recently been re-reading all my old DWBs and have found it interesting to track the changing relationship between DWAS and DWB over the years.

As a past member of DWAS, all I can say is they deserve everything they get. Not only was I robbed of half of my year's subscription to CT, but when an issue did arrive it was six months late! If a race-horse was as slow, it would be shot - and that's exactly what should happen to DWAS.

One thing I don't like at the moment concerning DWB is the terribly small text creeping in. There is no doubt that the content is superb, however it is a little taxing on the eyes. Overwise DWB could be complimented all day - simply great!!

Helen Loch, Leytonstone (15-8-91)
Having had no involvement with the DWAS I have no personal quarrel with any of them. However, it seems so sad that the "official" fan body is failing to fulfil what I presume to be its primary aim to provide a focus for fans and a forum for debate. At this time when **Doctor Who** most needs its fans the DWAS seems to be becoming an irrelevance. I know from experience that cliques can be fun for those in them but lead to complacency and stagnation.

Matthew Kilburn, Newcastle-U-Tyne (29-6-91)
As a DWAS member I've found your recent articles on 'The Decline of the DWAS' illuminating. However, there are some points that I have to take issue with.

Firstly, a brief mention of the claims of DWAS to be "officially recognized". John Coillins has been making something more concrete of this claim recently; discussions with BBC Enterprises have been mentioned in recent issues of CT, even if the contribution of Enterprises to the Wolftime convention produced dubious results. The BBC have never, as far as I know, questioned the DWAS's claims.

Rachel Hamilton criticises DWAS cliqueyness. This appears to have operated to a greater or lesser degree in the eight years I've been a member. Many executive members have been at pains recently to emphasise that they didn't know each other before they joined the executive. Ego-tripping is difficult to avoid in fandom and some obviously are more prone to it than others.

The view that DWAS holds of DWB is affected by the Society's amateur ethic. This first manifested itself at the time of Jeremy Bentham's resignation from the exec. in 1979, Bentham stating in TARDIS 7/1 that "it would be an eternal Sword of Damocles over my head so long as I blended fandom insight with commercial outlets - and so the parting of the ways was made" (March 1982). DWB may claim to have shown that Jeremy Bentham's theories have now been overtaken by Stephen Payne's acquisition of Starburst, and DWB's own conversion into a full-time task. I would like to know whether, since DWB became your sole occupation, you have still applied for advertising in CT or stalls at conventions under the heading of 'fan rates'? If this is so, then perhaps this indicates why, in the correspondence with you reprinted in DWB#89, John Collins is so at pains to refer to "your profit-making magazine".

A further advantage DWB has over DWAS is its continuity. Of the present DWAS exec., John Collins joined DWAS in 1987, becoming membership administrator in 1989 and co-ordinator at the end of last year. While it could not be said that he "came from nowhere" as Paul Clifton writes (likewise Martin Kennaugh was deputy to Michael Procter during his editor-ship), he was not even in the society at the time of the 1985 PanoptiCon; the start of all the DWAS's troubles in the past few years. In the time DWB has been produced, it has had one editor directing it; DWAS has had five co-ordinators, nine CT editors, and countless other executive members directing a variety of departments. It is hardly surprising that recent complaints about services from Brian Gallagher and others received the reply that the current executive are not responsible for the actions of their predecessors, suggesting that they are as confused as we outside are.

While articles like those which you have printed can assist DWAS by informing concerned members of information which could inspire them to take a more active part in the society (such as, if it is true, the critically low membership figure of 1,245), they fail to offer alternatives and are therefore unconstructive. A degree of democracy (as suggested by Rachel and by several others through the years) may work, but it could have negative effects, increasing the petty bickering that everyone dislikes. As an increasing number of people find alternative avenues of **Doctor Who** appreciation, then DWAS is more likely to become introverted. While respecting and understanding Alastair Bloundele's opinion (ref: DWB#91), I find it difficult to agree with his statement that the DWAS does "nothing" and, while having my own reservations about their alleged exclusion of DWB from future DWAS events, it's important to remember that it was DWB who severed links first, as from the editorial in issue 87.

I agree that there is a strong case against DWAS but, while accepting the arguments of those who say there should be a "united front" in fandom, it would be difficult to achieve without either unity of opinion on all matters (thereby dooming DWB to print bland letters for the first time in its history, and you wouldn't want that), or one fan body existing without competition, and DWAS can't allow that.

DWAS are currently caught in a vicious circle - their failures in the past have consequently left them without the resources to compete in the modern fan world, while likewise discouraging the people they need from assisting them.

DEDICATION

Rob McInnes, Anerley (12-8-91)
Since discovering some years ago the flourishing range of fanzines that interest in the **Doctor Who** series has generated, I've long enjoyed reading them, particularly DWB, which in fact is one of the few magazines that I can happily read from cover to cover. What impresses me about DWB over and above others is the dedication of its editor and writers and the professional approach of the magazine. I love the tiny print which, unlike the blander professional mags such as DWM, TV Zone or Starburst, makes one feel as if there's actually something to read. I love the fact the pages are not padded out with crappy in-house ads, inane competitions and glossy pictures straight out of the film companies' promo packs. But most of all I find the debate that goes on in editorials, reviews and lettercols quite good fun. It's honest, uncensored and a million miles away from the unilluminating pap served up by, say, TV Zone.

All of this brings me to the point of who these magazines are all aimed at, or perhaps more accurately, who do they **think** they're aimed at? The aforementioned trio are all quite evidently mass-market publications which need to attract a large readership. They therefore have to worry about how far the content of their magazines suits their assumed readership. The concerns the editor of DWM voices in his piece in DWB#91 support this fact clearly enough. However, the same question might well be asked of DWB, the readers of which have now been accused of gross apathy: Who are the readers then? If they're almost entirely **Doctor Who** fans then perhaps they should respond to well-organised surveys and phone-ins etc. as these kinds of efforts have been proven in the past to change the minds of even the most hardened TV executives, both in this country and the States. But I'm a reader too and yet I don't really care whether the BBC brings **Doctor Who** back or not. Throughout the eighties I gave up on it a number of times, and I'm not shedding any tears now. If it comes back as an independent production, or even a series of films, fine. I would far sooner see a third decent series of Twin Peaks than I would yet another shoddy, cheap and poorly-directed series of **Who**. In fact, I believe that the BBC's continuing inability to manage a series like **Who** reflects as much upon the hierarchy and structure of the organisation as it does upon the professional inadequacies of its last producer.

I applaud your political stance in urging fans/readers to become more involved, but please reconsider the yardstick you appear to be using to measure fan/reader interest. I support your magazine by buying it just as I support Woody Allen's movies by going to see them. But, like Allen, it doesn't bother me much who wins the Oscars.

VIDEO VIEWS

Allen Dace, Surrey (23-7-91)
Following John Hudson and Michael Healy's critical comments on the era tapes in DWB#92, I feel that I must write in JNT's defence. Although the man may well be the worst producer of **Doctor Who,** it doesn't follow that everything he's done has been a disaster.

Given the constraints of time and budget I think he's done a fairly good job with the presentation of these treasures from the archive. Granted, the linking material is pretty skimpy and the two presenters look somewhat ill-at-ease, but what can you expect when all of the links (including the as-yet unreleased 'The Pertwee Years') had to be recorded in one day and were presumably required to be of a certain limited length? Recording new material, particularly for such a specialist project as this, is an extremely expensive business. Any shortcomings on JNT, McCoy and Pertwee's parts is quite excusable considering the circumstances in which they were required to work. The only flaw with which I find myself in wholehearted agreement was the truly execrable Keff McCulloch theme arrangement. This is not only downright bad but also totally inappropriate for the nostalgic content of the tapes. Why on earth didn't JNT select Delia Derbyshire's classic version?

All things considered, I honestly can't call these compilations "miserable flops". It mustn't be forgotten that JNT instigated this idea himself, showing more imagination than the powers-that-be at BBC Enterprises. Despite his faults, don't knock him for keeping **Doctor Who** in the public eye and giving us a chance to see this old material. It wasn't so long ago that releases of this type seemed about as likely as the BBC bringing back its longest running drama series!

ED: In all fairness, the idea of releasing tapes comprising individual episodes from incomplete stories has been bandied about by readers in this column for some years now - and believe it or not JNT **does** *read DWB!*

Ian McLachlan, Wigtownshire (6-8-91)
The Adam Adamant Lives and **Doomwatch** releases were, for me, among the most exciting things to happen on the telefantasy scene this year. While I enjoyed Jeremy Bentham's review of the former (ref: DWB#91), I was a little disappointed that he wasn't more enthusiastic about its release. After all, unless lots of people are persuaded to buy this tape there won't be another, and that would be a shame.

BBC Video may be "stingy" regarding their two-tape policy, but not quite as stingy as Video Gems and their **Robin of Sherwood** range. When this series first started you got two episodes on a tape for £8.99. Now, for the less rare 3rd season you have to pay £10.99 for a **single** episode! The BBC have never been that bad. And talk about poor packaging - there is nothing worse than the **RoS** series for that. Some of the tapes have complete credits and titles, others don't. Tape 4 - the blue one - doesn't have Series 2 down the spine like the rest in that series! However if you are a **RoS** fan and you haven't purchased any tapes yet, then I suggest that you take a trip to Woolworths. They had both series 1 (complete) and 2 (complete) on two-tapes for £19.99 a set. Thus you get all seven episodes of Series 2 for £19.99 as opposed to one episode of Series 3 for £10.99. Hopefully everyone with any sense will wait until Video Gems decides to release Series 3 as a two double-tape set. Oh, and all the episodes on these special packs are complete, with full credits and title sequences. Now why couldn't they have done that from the start...

MORE TIMEWYRM VIEWS

Mark Benoy, London SE28 (5-8-91)
I agree with Matthew Smith's comments on John Peel's new novel. Although obviously skipping the "detailed descriptions" of sex he made reference to, I did think the book was immature as opposed to mature in its dealings with 'adult' issues. As has been suggested elsewhere, John Peel seems to have a childish glee in bringing in breasts and buttocks wherever he can, with a view, it seems, merely to titillate. The story, although well-structured and generally well-written, is perhaps a little too familiar in terms of **Who** plots, and bares a far greater similarity to Hartnell than McCoy's era. That said, I am looking forward to the others (especially Mr. Dicks's) with some excitement.

Steve Rogers, Suffolk (31-7-91)
Exodus by Terrance Dicks is superb. The descriptions and characterisations are excellent (although Ace does suffer slightly). The Doctor comes off very well as do Lt. Hemmings and Gen. Strasser. It was good to see Hitler et al not appearing as clichés as they tend to do in many films, also the main villain of the piece was a nice surprise.

A good, straightforward read with, again, plenty of continuity references (are these compulsory?), but this time they fit snugly into the plot. Talking of which, it cracks along at a fair pace and there's no need to have knowledge about events leading up to World War II or anything whatsoever to do with WWII as all the necessary info is skilfully grafted into the narrative.

I ended up reading the book in two days as I simply could not put it down - it is that good! Basically, if you liked **Genesys,** you'll love **Exodus.**

"ALSO AVAILABLE ON BBC2"!

Anthony Malone, Surrey (21-8-91)
How can the BBC justify the televising of material (i.e. the Pilot episode on Bank Holiday Monday) that has only recently been released on video? Archive material makes fascinating viewing and is always welcome, and yet I now find that I have a copy of 'THe Hartnell Years', a third of which I could easily have recorded myself off air. If the BBC had also chosen to televise **The Crusade 3** and **The Celestial Toymaker 4,** I would ultimately be left with the incoherent, poorly-researched ramblings of Sylvester McCoy, Keff McCulloch's appalling rendition of the theme and a badly-packaged box.

If any other repeats are scheduled, I wonder what other surprises are in store? Will we see the return of **The Krotons** or (surprise, surprise) **The Curse of Fenric** with 'previously unseen footage'? This may sound like paranoia, but Christmas saw the release of the entire Blackadder collection onto video, quickly followed up by its reappearance on tv. Around The World In 80 Days has had the same treatment, and pity the poor **Star Trek** fan who, having shelled out a couple of hundred quid for the entire collection finds it back on the BBC...

The BBC's attitude on this subject is another indication of its metamorphosised philosophy, and its attitude to **Doctor Who** and telefantasy in general (re: the constant disappearance of **STTNG** to make way for cricket and tennis). Central London has, over the last couple of months, advertised **Doctor Who** extensively, perhaps even to the point of overkill. Posters proclaiming the BSB weekend and the MOMI exhibition have swamped the Underground, commuters to Waterloo and the South Bank can hardly fail to miss the sink plunger advert, and the recent crowds at the Tom Baker signing and his appearance with a Dalek and K9 continues to heighten public awareness of the show's continuing survival. It is a joy to see, and it proves that **Doctor Who** is still highly popular with the general public. And yet the BBC steadfastly refuses to announce a definite decision, constantly stalling and playing for time. The whole situation has become completely ridiculous and, as BBC1 becomes even further clogged with trashy game-shows, sitcoms, repeats and fillers, I despair of ever seeing a return to its far-greater days, and a trailer for Season 27...

James Thomas, West Yorkshire (26-7-91)
I did not participate in The Day of Action or various letter-writing campaigns for one very good reason. If the BBC wishes to drop **Doctor Who** from the schedules, they are perfectly within their rights. Fans go on about "we pay our license fees", but so do millions of other people who have no interest in the series. The BBC have quite rightly decided that it is a waste of peak viewing time putting out a programme on BBC1 that will only be watched by a small minority of license payers.

JNT has been blamed for many things by fandom who tend to take **Doctor Who** far too seriously (although **Star Trek** fandom is even worse). In my opinion, JNT's main mistake was to forget that what fandom liked and what the general viewers like is frequently very different, resulting in a programme that left average viewers bored and bewildered.

Anyway, what I really wanted to say is that if you, and others, want to make fools of yourselves over a television series, carry on. But I think there are far more important things worth protesting about.

ED: Er, yes James, but in case you hadn't noticed, this is a telefantasy magazine...

Duncan Sumbler, Swindon (24-7-91)
I would rather that the BBC took its time to get it right and put **Doctor Who** in the hands of a reliable independent company or to rest it completely. **I don't** want them to just slap it back on because of fan response and cock it up because they don't care about it. Let's have a good film (or two, or three) like the **Star Trek** fans had and then a new series in, say, fifteen years time - **Doctor Who**: The Next Regeneration perhaps?!

A MESSAGE TO 'THE PRISONER'

James Morrison, Aberdeen (16-8-91)

Come now, Prisoner, you're not right,
JNT was not **that** shite,
Stuff like **Happiness** you might mock,
But not **Logopolis** or **Earthshock.**

Doctor Six was not so bad,
If rather mean, and loudly clad,
Though I wasn't keen on violence and gore,
Not big or clever, a bit of a bore.

Farewell to old Colin, he failed the test,
The end of his thuggery
and her unrestrained chest,
In came the Scotsman and Miss Peter Pan,
Much to the shame of many a fan.

Sylvester fulfilled the worst of our fears,
With overplayed lines and ridiculous sneers,
His first few trips almost drove me insane,
Excepting, perhaps, the story of Kane.

Off went young Bonnie, the dreadful Mel Bush,
We're ever so glad she was given the push,
In came dear Sophie to play "Mega" Ace,
Ready and able for adventures in space.

At last, the time came, McCoy had to go,
Though he'd made up with **Fenric,**
Remembrance and **'Show,**
The early eighties had not many flaws,
But after Davison, there certainly was!

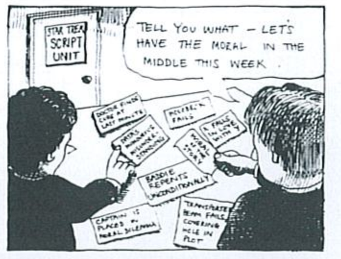
Powell and Cregeen, we can wait,
The appeal of **Who** will not abate,
Regarding the Doctor, I think the best bet,
Would be Michael Palin, or Jeremy Brett.

Lastly a plea to Gary Leigh,
Please don't give up on DWB,
You're much better for the likes of us,
Than the rapidly failing, hopeless DWAS!

MOST UP TO DATE STTNG COVERAGE

Morag Phillips, Ayrshire (22-8-91)
I have been a regular reader since DWB#87 and find the magazine (or 'journal' if you prefer) to be a tremendous source of information and amusement. I used to be a longtime **Doctor Who** fan but drifted away with the advent of Colin Baker. I find that DWB - which I stumbled upon accidentally in the Glasgow Forbidden Planet shop - has rekindled my interest in the series.

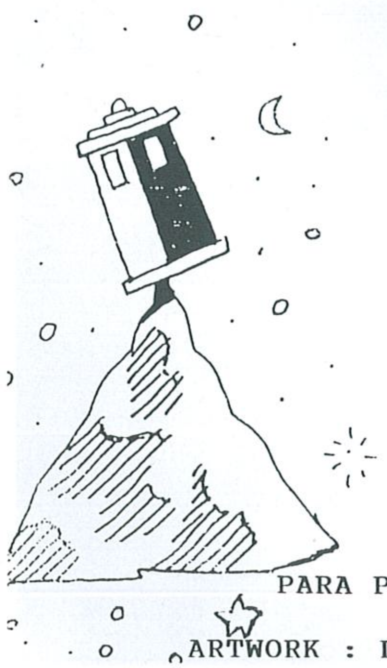
However, it is DWB's attention to another series that has truly earned my devotion; STTNG. DWB's episode synopses and reviews are sheer heaven and the quality of the photographs you reproduce is simply magnificent. I am a member of several **Star Trek** clubs and receive several newsletters, but it is DWB which usually has the most up-to-date information.


STAR TREK SCRIPT UNIT
TELL YOU WHAT – LETS HAVE THE MORAL IN THE MIDDLE THIS WEEK.
DOCTOR FINDS CURE AT LAST MINUTE
MORAL STORY
REGULAR FAILS
FALLS IN LOVE WITH
BADDIE REPENTS UNCONDITIONALLY
CAPTAIN IS PLACED IN MORAL DILEMMA
TRANSPORTER BEAM FAILS, COVERING HOLE IN PLOT

Richard Payne, Hertfordshire (8-8-91)
I was thoroughly looking forward to seeing **Star Trek: The Next Generation,** but after seeing nearly 30 episodes I am, quite frankly, disappointed.

The major problem, as I see it, is with the scripts; it always takes so long for anything to happen. Sometimes up to twenty minutes of the episode is gone before we even reach the main storyline, we then proceed at a slightly increased pace towards the climax, and then - wham! - it's all over with, I have to say, what is usually a cop-out ending.

It's all very well having excellent special effects, but with only 45 minutes per story the viewers' attention should be gained immediately - the opening minutes before the credits should hook the casual viewer who then stays with the story to its >



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conclusion. Sadly, in 90% of cases with **STTNG**, the opening moments are usually about the crew wandering around the bridge or on the holodeck, **not** a scene-grabbing hook.

Looking back at the original **Star Trek**, most of the stories were well-paced, well-written and full of action. The effects may seem poor by today's standards, but at least casual viewers remained to see the whole show.

From the series descriptions printed in DWB, it would appear that the 3rd and 4th series are vastly improved. Let us hope so, for although I will remain watching, I'm not so sure that Joe Public will...

UNANIMOUS APPROVAL FOR DWB#93

Gareth Lonnen, Dorset (24-8-91)
I received DWB#93 this morning and can only say that I was astounded by its quality. The features were excellent, stimulating and, in the case of Peter Linford's, extremely annoying, but it was the visual area that the issue particularly scored. I don't know how many times I've seen that shot of Davros and the Daleks but it still shocks me every time, and as for the back cover - well! Please could you publish this in a centrespread later this year as a special offer poster?

Tim Munro's article was, I believe, the most stimulating, but I did not agree with the main thrust of it which seemed to be a belief that BBC Video should find some strict criteria and concentrate on releasing the stories that enter this particular elite, because if BBC intend to release every **Doctor Who** story, then their schedule of two titles every two months means that they should accompany a bona fide classic with a story held in less esteem. Otherwise, in 2001 or whenever, 'DWB Quarterly' will be reviewing new releases like **Underworld** paired with, horror of horrors, any Colin Baker story! If BBC Video act sensibly now, we will be saved this bleak future and will be able to purchase the lesser **Who** tales without really noticing if they are limited to three or so a year. This is a fair way to ultimately achieve a complete range of titles, and has already started with the release of such clangers as **Death to the Daleks** and **The Web Planet**.

Finally, and completely unconnected, why have I never read an interview with Robert Sloman? Is he still with us? And also has anyone ever seriously attempted to track down Anneke Wills? We should be told...

ED: Actually, Gareth, The Frame have done just that (the swines!) and an interview with Anneke (alias Polly) will be appearing in their autumn issue. As for this year's centrespread colour poster, what a good idea, but unfortunately we have something even more impressive lined up...

Andrew Green, Sheffield (27-8-91)
Many congratulations on issue 93, yet another excellent issue, and another excellent cover (pity about the caption in the bottom right hand corner!). Despite the lack of **Who** on television at the moment (I live in hope!), you continually find new and interesting features to include in the 'zine.

The collectors guide to the Target range (great title!) seemed to be a bit of a space filler, and you forgot to mention that several of the 1975 books also featured illustrations upon the back cover (**Planet of the Spiders, The Three Doctors**, etc.), but were quickly dropped the following year. Also no mention of the inaccuracies on the covers of **The Dalek Invasion of Earth** and **Tomb of the Cybermen** (and **The Cybermen** - Ed), although in the case of the former pictures of people with bins on their heads and plates covered in silver paper would have been rather silly. And exactly why is the Dalek being exterminated?!

I found the article on BBC Video by Tim Munro very interesting. It's true that a Dalek tale will sell better than a historical but then the BBC are only interested in instant profit. After all, **Death to the Daleks** is probably the worst release yet apart from the ploddy **Seeds of Death**, and classics like **Inferno** and **The Seeds of Doom** remain untouched. Also I feel that fandom unjustly places early stories too highly (**Dalek Invasion of Earth**) or too lowly (the wonderful **The Chase**). Having seen these stories I find it hard to believe why the former was released at all: hammy acting, dull script and abysmal effects. All right, so **The Chase** has abysmal effects too, but the script is wonderful - humorous and dramatic at the same time.

There seems to be quite a controversy brewing up about that editorial in issue 92. Personally I think you were quite correct to say what you did - many fans are too lethargic and the response seems to prove that. And why the attack on **Attack of the Cybermen** in the letters page? Personally it's one of my three favourite C.Baker tales, and as for the so-called "Cyber-massacre", the Doctor only fires **two** shots in the whole story. If it's cold-blooded murder you want, look no further than **Day of the Daleks!**

Stephen Trump, Essex (28-8-91)
I could hardly believe my eyes when I saw the video cover for **'The' Genesis of the Daleks** in DWB#93. Whatever next? 'The' **Earthshock**, 'The' **Ghost Light** or even 'The' **Time and the Rani?** I cannot believe that BBC Enterprises could allow such a silly error to see the light of day. As for the Dalek drawn by Andrew "I'll also include my initials" Skilleter, that ain't a **Genesis** version, it looks like a Troughton era model with skirt balls painted black. Small potatoes maybe, but surely a cover should accurately depict its contents - were lessons not learned from (The) **Revenge of the Cybermen?**

Stephen James Walker, Kent (28-8-91)
Issue 93 of DWB is, I think, one of the most interesting you have ever produced. There are however two articles which let the side down a bit.

The first is Richard Molesworth's article on the archives. Perhaps the most glaring errors are as follows:

A for Andromeda: The title sequence shown on the C4 programme 1001 Nights Of TV was most certainly **not** "mugged up" from **The Andromeda Breakthrough** - it was the genuine article. This is held on telecine film by the National Film Archive along with clips from seven scenes in episode two.

Adam Adamant Lives!: Sadly, **Wish You Were Here** does not exist in the BBC Film and Videotape Libreary. The episode recovered a couple of years ago was actually **A Sinister Sort of Service.**

Pathfinders: Regrettably, there is no known copy in existence of **Pathfinders to Venus** episode one, although the soundtrack does survive.

Timeslip: Richard is quite mistaken in suggesting that this series was all transmitted in colour. Episodes 22 and 23 were made in black and white only.

The other article I find disappointing is Ty Power's piece on Target Books. While he certainly seems to know his stuff on the detail of the **Doctor Who** novelisations, his knowledge of the series itself is clearly rather poor. Everything he says about the respective roles which Donald Wilson and David Whitaker played in developing the series, about David Whitaker's views on the use of "Who" as the Doctor's surname and about the reasons for Mulcolm Hulke's 'The Hidden Planet' being dropped, is completely wrong. To accuse David Whitaker and Bill Strutton of making a "mistake", just because they wrote something which fails to conform with dogmatic (and, in my view, misguided) fan opinion some twenty odd years later, is ridiculous! They weren't crystal ball gazers! Also, in the reams of text which have been written about the series' first season, I don't think I have ever before seen it suggested that some of the stories had extra episodes tacked on to them as an economy measure - which makes me wonder if Ty simply made this up.

Anyhow, I hope these rather negative comments won't detract from the fact that I actually enjoyed the issue very much. The highlights for me were Nick Pegg's excellent piece on **The Sontaran Experiment** and **Genesis of the Daleks**, Tim Munro's thought-provoking article on the BBC Videos in general, the nice Deborah Watling photos (though the interview itself covered no new ground), Anthony Brown's piece on **Star Cops** and, best of all, the Ian Scoones interview and photos.

Anthony McKay, Time Screen (29-8-91)
In reference to the last paragraph on page 29 (re: DWB#93), the 'Music Collector' article was a bastardised version of the record guide we ran in Time Screen issues 16 and 17 which covers **all** the British telefantasy records, tapes and CDs we could find references to. We took roughly two years to compile the guide, consulting collectors all over the country during our search. When I see the Music Collector article which took two evenings to throw together being referred to as a "definitive guide", it makes me wonder if all the effort was worth it.

Secondly, we don't count our chickens until they're hatched at Time Screen, so when you point your readers in the direction of issue 7 in the first paragraph of page 26 you must know more than we do. Okay, issue 7 should be out in 18 months and it probably will contain a revised version of our BBC archive listing, but we make no promises.

Thirdly, **Chimera** was utter crap. Andrew Pixley pulled all his punches. I found it funny that no mention was made of **First Born**, a series that covered the same theme in a much more mature manner. When one thinks about it, there was no need to have a human chimp/hybrid as the villain at all. Surely having Chas wear a Freddie Kruger jumper must have been some kind of in-joke.

Forthly, that isn't Terry Walsh on page 47.

Fifthly, I enjoyed the **Star Cops** article, but it really deserved that large print given over the archive listing. The only regular complaint I hear about DWB is about the size of the print. It seems a pity to have so much material cramped into such a restricted space. The usual trouble with Time Screen is too much space chasing too few articles.

I am always amazed by the amount of material you fit in each issue. Keep up the good work

ED: Thanks for putting a few points straight Anthony - we really would like to know **who** *that is with Tom on page 47 though...*

Regarding the small type, it is our intention to give our readers the best possible value for money, and we have toyed with the idea of increasing the page count. However such a move would far exceed our budget, not to mention the increased cost of our already exhorbitant monthly postage bill. Therefore we have introduced reduced type and increased our average word count dramatically - did you know that last month's DWB was equivalent (word for word) to (at least) four issues of The Frame or three DWMs? But of course all of these extra articles aren't much point if readers can't decipher them, and so we will be including a category in our forthcoming readers survey to establish the extent of this problem and will act on the findings accordingly.

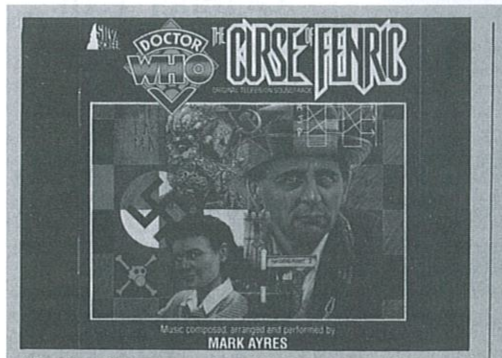
Anthony Brown, Essex (2-9-91)
A couple of ommissions from my **Star Cops** article in DWB#93 may have confused readers. Anybody still searching for the missing footnotes might like to know that they acknowledge that there is some dispute over production dates and methods for the series. Time Screen and TV Zone have, respectively, stated that production began in September '86, and that only the last episode was recorded individually. Also, while Richard Fitzgerald (DWB#92) would probably agree that **A Double Life** "need not have taken place at all", what I actually meant to say was that it "need not have taken place **in space** at all".

CONGRATULATIONS REELTIME!

Guy Wainer, Bath (11-8-91)
I am writing to congratulate Reeltime Pictures on the recent Tom Baker signing in London on August 10th.

Having never met Tom Baker before I must say he is one of the most charming **Doctor Who** actors I have ever seen. He took time, in a record six hours, to talk to everyone individually - Tom Baker to the adults and "Doctor Who" to the children. It was well worth the £15 admission from which you got an excellent tape.

Therefore a big "thankyou" must go to all those who organised the event. But after seeing the video, I am still asking myself "Who on Earth is Tom Baker?"...



YES, it's time once again to shell out your hard-earned pennies for yet more 'Doctor Who' goodies that are hitting the shops. This time it's two compact discs, both absolutely packed with music from the keyboards of Mark Ayres. Each disc has over an hour of music making them very good value for your money.

MYTHS AND OTHER LEGENDS has in fact been previously released on vinyl but this new CD release has had several of its tracks remixed and also one additional track. I'm afraid that I tend to find a great deal of Mark's music rather light-weight and lacking in mood - the word "twee" tends to come to mind. The Mythmakers theme, in all of its guises, seems to epitomise this in that it is extremely 'Daytime Television' in ambience. There are several "suites" of music on the album such as the two Mythrunner sequences. Unfortunately, these suites count as one track on the CD, so if you wish to find a particular piece, such as the Mythrunner end title music, you have to audio search through the whole sequence. Thankfully, all the pieces on 'The Curse of Fenric' CD are on their own individual tracks.

Myth and Other Legends shows perfectly how Mark's work has developed; this is best illustrated by listening to the new versions of old tunes such as Running 1991 and Mythrunner II. In fact, both these tracks are probably the best thing about the album - aside from the photograph of Nicholas Briggs on the sleeve.

THE CURSE OF FENRIC album is very much more completist. I can't honestly say that I would derive much pleasure from sitting through over an hour of very similar sounding music, good as it is. Some would say better to have too much than too little, but perhaps it would have been nicer to have had a series of "overtures" in the same style as the pieces on 'Doctor Who - The Music II'.

The Fenric music is undoubtedly Mark's best work to date. He has achieved that which he seems to have had most difficulty with - a real sense of threat, mystery and evil. 'The Curse of Fenric' has great atmosphere and it is difficult to equate the fact that this is the work of the composer of the various Mythmakers ditties.

The opening and closing tracks of the Fenric CD have been specially composed for the album. Mark has presented us with his own interpretation of the theme music, intentionally reminiscent of the Hartnell era theme. While individual components of the theme are quite laudable, the overall effect is just far away enough away from being good to being appalling. The main lead line is to blame I feel. While listening to it, it becomes difficult to rid that image of Rolf Harris from your mind...

JOHN AINSWORTH

MYTH AND OTHER LEGENDS and THE CURSE OF FENRIC available on the 'Silva Screen' label, cat. no. FILMCD 088 and FILMCD 087 respectively.
Andrew Pixley reviews THE PRISONER VOL.2 on page 17...

THE DEADLY ASSASSIN

BBC Video; £10.99

Anthony Brown

WELL, IT'S finally here, almost three years after the American release — possibly the most controversial, almost certainly the most expensive Doctor Who story ever made. *The Deadly Assassin* is out on video, resplendent in an eerie green cover which shows what Andrew Skilleter can achieve when not teamed with Virgin's layout chimp, allowing us once more to appreciate the 'new' Time Lords, the new (and chilling) Master, the unique third episode (though the most effective bits of the nightmare are in episode two) and, if rumour's to be believed, that cliffhanger (don't you dare wind through to it, watch the whole thing!).

It's one of the best remembered Whos, and deservedly so, as it brought together (if only briefly) the four talents without whom Hinchcliffe would be just another producer. Robert Holmes and David Maloney's contributions to the previous two years are obvious, but without the skills of Roger Murray Leach (Designer) and James Acheson (Costumes) Tom Baker would have met just as many silver-lamé clad aliens in white rooms filled with flashing lights as the other Doctors did. *The Deadly Assassin* was the only story on which they both worked, and the monstrosities produced by their successors (*Arc of Infinity*'s Gallifreyan coffee bar, the Valeyard's tea cosy hat) are lasting testimony to the exceptional job they did in creating a visual reality for the Doctor's homeworld (though the Time Lords were wise to abandon that horrible vibrant green when they redecorated the Panopticon prior to the *Invasion of Time*). The surreal landscape of *The War Games* is all very well, but you can't believe that people live there ...

People do live on the Gallifrey of *Assassin*, as Runcible's broadcasts show, and that gives the cast a standing start. For once they're not fighting to suspend disbelief in the entire set-up and can concentrate on developing their characters — and what characters! (Don't worry, I'm not going to start droning on about Holmesian double acts ...) George Pravda's crusty Spandrell (who could easily have rivalled the Brigadier's popularity given a few outings), Angus Mackay's Borusa (the essential foundation on which John Arnatt built his unforgettable version) and the devotedly woolly Engin. Okay, so Hildred (and the guards in general) is less convincing, but Derek Seaton (unfortunately no longer with us, like so many of the cast ...) does the best he can, and David Maloney's direction more than carries the occasional dud line. Particularly welcome is the tense and exciting episode two which, with the third episode devoted to the Matrix (sorry, APC net) battle, is for once so full of plot it doesn't sag once.

In fact, *The Deadly Assassin* is excellent all round, and a reviewer soon starts to run out of superlatives. It's not without plot holes (why, for instance, didn't Goth regenerate?), and it's not so good that it won't drop like a stone in the '93 series surveys when everyone's seen it a dozen times. Episode three starts to bore a lot sooner than the rest, proving once and for all that dialogue, not action or effects, makes good Doctor Who, but all in all it's about as good as they come — a fact that the newborn DWAS of the time totally missed and which was only appreciated by ignorant ten year-olds like me, who'd never seen *The War Games* and didn't know that "Holmes got it wrong". One can only assume that JNT's never heard of the story or else "Well, you all said that about *The Deadly Assassin*" would have joined "the memory cheats" as his stock response to fan criticism.

Well, the memory doesn't cheat anymore, and the ten year-olds are no longer ignorant. If *The Deadly Assassin* did contradict *The War Games* that badly, they'll know, because (parental pockets willing) they've got both on tape, along with *The Three Doctors, The Five Doctors* ... In fact, if BBC Video have the sense to add *The Invasion of Time* to next year's schedules, they'll have access to every important part of the Gallifrey saga. As it is, they'll be noticing things even Jeremy Bentham didn't spot in '76 and asking exasperated parents if that was *really* Chancellor Goth at the Doctor's trial? If Holmes thought he could ignore the programme's history with impunity, judgement day's arrived ...

I don't think he did, though. It's the design that really changes Gallifrey, and when he wrote the script Holmes probably thought he was giving the fans what they wanted — after a season spent escaping the legacy of UNIT and old monsters Barry Letts had left him, here was the return of the Master (not even mentioned for three years, and using a trademark weapon forgotten — wisely, considering the Action Man corpse complete with 'real gripping hands' that it produces — since his debut), and an in-depth look at the Time Lords. Here was his mistake — we don't want in-depth looks at old favourites. Rarely has a returning race been more than a cypher, a villain whose motives need not be explained, and little effort is usually taken to keep faithful to the basic concept of the species. *The Dalek Invasion of Earth*, for instance, threw the Daleks' established history and psychology out of the window, and in view of this the critical mugging given to Holmes' reinterpretation of the Time Lords seems a mite unfair.

Unfortunately for Holmes, he wasn't content to follow the formula. If he was going to do a Dalek story, they were going to get a new Genesis (though he got away with that one, because Doctor Who was still a year away from gaining an organised fandom and a written history. *The Deadly Assassin*, on the other hand, is the first serial *not* included in the fan bible of the time, The Making of Doctor Who, though I suspect I'm not the only person to have scrawled a summary on page 97 ...); if he was going to bring back the Master, he was going to have a convincing motivation to replace the vague and unstated old grudges that had sufficed until then; and if the Time Lords were going to appear, they weren't going to be the do-gooders the fans assumed them to be ...

> “. . . the first serial not included in the fan bible . . .”

Even the elder statesmen of fandom were children once. When the DWAS was founded, many of them were at university, which would make them about twelve when *The War Games* came out. When I was twelve, I thought Roj Blake was a goodie and found it quite natural that he should have no interests outside of destroying the Federation. He was an unselfish hero, after all. I only formed my current view — that he's a manipulative, obsessive bastard — when I got to see the series again, years later. *The War Games* was never re-run, so the first fans were stuck with their twelve-year-old perceptions of the Time Lords as white-robed scholars, who did nothing but think. Then along comes Holmes with his cynical, adult and equally valid interpretation and attacks one of their last lingering remnants of childhood. Jan Vincent Rudski has explained that for him *The Deadly Assassin* made the Time Lords too human, destroying the awe that had surrounded them, but that's a major part of growing up — the realisation that authority, be it your parents or the Time Lords, is just other people. The Time Lords at least retained that awe for seven years, quite an achievement in a series with an anti-authoritarian hero like the Doctor, who managed to overcome *his* awe of the Guardians, their successors as the Who universe's gods, within a season.

They survived that long, of course, because the Doctor stayed away from Gallifrey. Many, Verity Lambert included, would have preferred that he keep away, but once the decision had been taken to show the planet, Holmes had no choice but to choose an interpretation that would debunk them. The clash between man and the gods is a great story, but it can only end in one of two ways, with either man or gods humbled. (Actually, there is a third option — man becomes god — but as the Doctor was already a fallen Time Lord that would've involved him returning to Time Lord society, and it's difficult to see how the series could then have continued. Not unless he became host of 'Tales from the Matrix' or some such anthology ...) The Time Lords having humbled the Doctor once (indeed, they were created to do so), they could not do so again, not if the Doctor was to retain any credibility as a rebellious hero ...

Many writers, faced with this necessity, would simply have presented us with bright, intelligent Time Lords, who nonetheless failed to match the brilliance of the Doctor's deductions, but this would have damaged their credibility far more than Holmes' approach (as indeed it did in their Saward era appearances). Instead, like a judo expert, Holmes made the problem its solution. The Time Lords don't see what lies beneath their noses, but why should they look at their feet when they live in a world of (metaphorical) moving pavements? Why bother to think when all knowledge is known and none left to be deduced? What, in fact, does a god do? The denizens of Mount Olympus went out and messed up the lives of mortals (by seducing them, generally), but the Time Lords do not interfere. How then could they be anything but the 'inward looking oligarchy involved in constant political intrigue' which the DWAS criticised Holmes for making them?

No, Holmes was right, giving us the only version of the Time Lords which was both dramatic and faithful to their history, and the fans, who placed *The Deadly Assassin* bottom of that year's season poll, were wrong. That raises the awful prospect that we might one day say the same about *Silver Nemesis*, but I doubt it. That was condemned because it was nonsensical, not heretical, and the hints about the Doctor's 'true' identity were one of its few interesting points.

Watching *The Deadly Assassin* again took me back years. To an age where the BBC ignored Mrs Whitehouse, when Doctor Who got the pick of its talents, when you didn't have to know what had been cut at the last minute to make sense of a story. They don't make Doctor Who like that anymore (actually, they don't make it at all ...). Thank Rassilon we've at least got a sequel to look forward to ... Come on, BBC Video, *Invasion of Time*, now!

Keeper of Traken would be nice, too ...

A COLLECTOR'S GUIDE TO THE TARGET RANGE OF 'DOCTOR WHO' BOOKS: Part Two – 1980 to 1985

WITH THE arrival of a new decade we move on to the middle years. Terrance Dicks' already frenetic pace actually increases, and towards the end of this period there is a new awareness, from Target and the script writers alike, of just what a gold mine they possess. The book series is scrutinized and improved. Script writers are contacted to novelise their stories, rather than to merely give clearance for someone else to do so.

Remember that all releases here relate to the paperback editions.

1980

Jan	*Doctor Who and the Underworld* — Terrance Dicks	75p
Feb	*Doctor Who and the Invasion of Time* — Terrance Dicks	75p
Mar	*Doctor Who and the Stones of Blood* — Terrance Dicks	75p
Apr	*Doctor Who and the Androids of Tara* — Terrance Dicks	75p
May	*Doctor Who and the Power of Kroll* — Terrance Dicks	75p
June	*Doctor Who and the Armageddon Factor* — Terrance Dicks	75p
Aug	*Doctor Who and the Keys of Marinus* — Philip Hinchcliffe	85p
Sept	*Doctor Who and the Nightmare of Eden* — Terrance Dicks	85p
Oct	*Doctor Who and the Horns of Nimon* — Terrance Dicks	85p
Dec	*Doctor Who and the Monster of Peladon* — Terrance Dicks	85p

General

The novelisations were at the height of their popularity — stemming from the huge ratings success of Tom Baker as the Doctor on tv — and Target could not release them quickly enough. Ironically, for this reason the majority of the titles were written to a short page count — an average of about 124 — and adhered closely to the original script.

The Keys of Marinus saw a superficial change of format with the return of coloured spines and back covers, the colours varying with each release. This was the start of an unstable period on the design side, with the spine and back cover lettering changing typeface every few books, ruining what had been, up to that point, a very uniform line-up of books.

Writers

Terrance Dicks tightened his schedule still further and produced no less than nine novelisations this year, all from the Tom Baker era of the programme. Philip Hinchcliffe completed his contribution to the Doctor Who novelisations with his third title, *The Keys of Marinus*.

Artwork

David McAllister produced his first cover for Target. The TARDIS in space artwork was originally intended for *Edge of Destruction* but was never used and instead went on to the *Keys of Marinus* cover, which is the reason why the artwork bore no resemblance — except perhaps in the vaguest sense — to the book which it accompanied.

Andrew Skilleter was born on the Isle of Wight, and educated in Gosport, and then in Bournemouth. He attended the Bournemouth and Poole College of Art for three years, where he studied Graphic Design. After setting himself up as a freelance illustrator in the seventies, he spent time honing his drawing talents and teaching himself to paint. Much of his early commissions were for work on children's books. From this he progressed to adult as well as children's book covers and magazine work. Just one of his early successes, of which he is very fond, was his illustrated edition of Boccaccio's The Decameron, which appeared in many exhibitions.

Skilleter's first connection with WH Allen materialised by chance. Amongst the many publishers he visited in his search for work was WH Allen. Mike Brett, the Art Director for Target, was originally disinterested in Skilleter's portfolio, but amazingly changed his mind as the illustrator was leaving. His first commission for Brett was a cover for the Worzel Gummidge series of books; this had to be altered to tone down Jon Pertwee's likeness, as only the rights to the original books — not the series — were held by Target. This was completed in conventional water colours. Another of his early commissions from Brett was the original cover painting for Graham Masterton's best-selling horror novel, The Manitou.

Later Brett asked him if he would be interested in tackling a Doctor Who cover. Needless to say, he grabbed at the chance. His initial project was the *K9 Special* cover, which turned into the entire book. He completed this with the invaluable help of his wife, Pat, herself an accomplished illustrator, to an extremely tight schedule. They both devised and drew the puzzles. Andrew Skilleter was unhappy with the result of this and his following piece, the *Dalek Special*, believing both to be far too hurried.

During 1980 Skilleter completed five cover illustrations; these were only the first of many contributions. However, this was but a fraction of his current work. Other works at that time included commissions for The Nursing Times, Galactic Adventures and Nature. He also produced several Renaissance-style paintings as part of the Star Wars merchandising. Contacts were also made with Penguin and Puffin.

Reference material for Skilleter's Doctor Who cover illustrations was on the whole left for him to pursue. One of his first regular visits was to the BBC Picture Library. However, rarely did he find what he was searching for, as the majority of stills were of the Doctor and/or companions, rather than the required monsters/aliens/locations. It was then that he would contact various fan factions, who often proved more helpful. Skilleter's objective was to obtain a cross reference of material so that he could produce what he termed a 'rough'. This was a pencil drawing accompanied by some useful notes indicating the intended colours and layout, etc. The next step was to get this approved by Mike Brett and also BBC producer John Nathan-Turner. Even after he was given the go ahead to proceed with the painting, often adjustments still needed to be made very quickly.

With his early work water colours were used, but he soon moved to the water-based Designers Gouache paint, which proved useful for over-painting. The brushes used were Windsor and Newton Sable, size 2 for detailing. Smooth, hard-surfaced boards were used, or alternatively a CS10 line board which enabled greater detailing. A painting usually took him three days, sometimes longer. He relied on his painting to bring the 'rough' to life. Skilleter rarely produced a painting on a large scale, preferring instead to work to slightly larger than the size at which it was reproduced.

Towards the latter part of this year Skilleter expressed a wish to redo the *Dalek Special* cover and the whole of the *K9 Special*, which he felt was too rushed and talked down to the readers, but he was never given the chance.

Two other artists produced their first covers for the novelisations. Bill Donohoe completed *Underworld* and *The Armageddon Factor*; Steve Kyte completed *The Horns of Nimon* and *The Monster of Peladon*, which were his sole contributions.

1981

Jan	*Doctor Who and the Creature from the Pit* — David Fisher	90p
Apr	*Doctor Who and the Enemy of the World* — Ian Marter	95p
Oct	*Doctor Who and An Unearthly Child* — Terrance Dicks	£1.25

General

Due to upheavals at WH Allen, which for a time seemed to put the Doctor Who range in jeopardy, only three novelisations were released this year, but one of them was the long overdue *An Unearthly Child*. As a way of celebrating this landmark the Doctor Who lettering — changed to the new tubular logo — was glittering reflective red. It was the 65th release in the series. 1981 also saw the biggest rise in cover price to date, from 90p to £1.25.

State of Decay was, in fact, the first book to be released with the new logo, but only in hardback in September, with the paperback edition not released until the New Year.

Towards the end of the year Christine Donougher became the new Target Doctor Who editor.

Artwork

Brian Dennington, another new Doctor Who cover artist, produced his sole contribution to the series, with *The Creature from the Pit*.

Bill Donohoe's *Enemy of the World* was also a final contribution to the first edition series, though he was commissioned to complete some other Doctor Who related work, including reprint covers.

Only one original cover for Andrew Skilleter, so we would be forgiven for assuming that this would have given him the opportunity of tackling the piece at a more leisurely pace. However, Skilleter was given his tightest schedule to date by Target's Mike Brett. *An Unearthly Child* was required so urgently that not even a 'rough' was requested. He completed his artwork from start to finish over one weekend. This is not a favourite piece with Skilleter who feels that he was not given sufficient opportunity to polish the piece.

Writers

Although Terrance Dicks had only one novelisation to complete this year, the text proved disappointing, with no elaboration on the original script. Again this was due to a request to have his manuscript ready in just two weeks, as Target wanted to rush out *An Unearthly Child* to coincide with its tv repeat as part of the Five Faces season.

David Whitaker had started compiling notes in preparation for novelising his own story, *The Enemy of the World*, but sadly died. Ian Marter was assigned to complete the novel, and in the absence of a complete video copy he had to use the surviving episode three from which to make notes on the visual aspects of the story — sets, costumes, the physical appearance of the characters, etc. Additional references used were stills from the BBC Picture Library, and of course the original script.

David Fisher novelised *The Creature from the Pit* — his penultimate Doctor Who story. He was rather upset at not having been given the chance to do *The Stones of Blood* and *Androids of Tara*. WH Allen gave the commissions to Terrance Dicks and sent Fisher the copies. As they shared the same agent at the time, Fisher complained that he should have been consulted prior to someone else adapting his work as he would have liked to have done them, particularly *Stones of Blood*. Originally, however, the story had been that he felt that Target hadn't offered enough money.

1982

Jan	*Doctor Who and the State of Decay* — Terrance Dicks	£1.25
Apr	*Doctor Who and Warriors' Gate* — John Lydecker	£1.25
May	*Doctor Who and the Keeper of Traken* — Terrance Dicks	£1.25
July	*Doctor Who and the Leisure Hive* — David Fisher	£1.25
Aug	*Doctor Who and the Visitation* — Eric Saward	£1.25
Sept	*Doctor Who — Full Circle* — Andrew Smith	£1.25
Oct	*Doctor Who — Logopolis* — Christopher H Bidmead	£1.25
Nov	*Doctor Who and the Sunmakers* — Terrance Dicks	£1.25

General

Full Circle was released without the "Doctor Who and" prefix, and although it curiously returned for *The Sunmakers*, thereafter all releases were to show the exact titles under which the BBC stories were televised.

Target editor Christine Donougher this year arranged all existing Doctor Who novelisations into alphabetical order and numbered the series of books one to seventy-three. For a full listing of the books with their numbers, see the recent feature in DWM #176.

The Visitation was the first Peter Davison story to be novelised, just six months after it was first broadcast.

Artwork

Target stepped up Andrew Skilleter's commissions; a total of seven were completed, all but one of the releases this year. Skilleter produced the artwork for all of season eighteen — Tom Baker's last — this year. (*Meglos* was held over for release until the following year.) The picture of Anthony Ainley's Master on the cover of *Logopolis* was based on a black-and-white photograph published in Doctor Who Monthly. Skilleter revealed that Doctor Who was his favourite subject for work and he particularly liked Tom Baker. Obviously Skilleter had more enthusiasm for some of his covers than others, but felt that covers completed after his Star Wars work show a heavy Renaissance-style influence.

The Visitation was David McAllister's second commission and, as with the first, there were problems. The completed painting *[see DWB #93, page 2]* depicted a likeness of Peter Davision which was rejected by the actor. In the interests of releasing the title on schedule, a publicity photograph was used instead, setting a precedent for future Davison releases.

Writers

David Fisher novelised *The Leisure Hive*, his final story. From here he was to again collaborate with Anthony Read on five books about Germany in the second world war.

Stephen Gallagher's writing career began when working as a tv technician. Frustrated with the job, in 1978 he wrote a science fiction serial for Independent Local Radio called The Last Rose of Summer. He wrote two book versions based on this, one being a straight novelisation, the other a complete rewrite to novel form which he titled Dying of Paradise. There were two sequels to the radio serial which he also wrote. Three 90 minute plays for Radio 4 followed, and it was on the merit of one of these that he was contacted by John Nathan-Turner. *Warriors' Gate* was the result, the story in which K9 was written out, an act he has yet to live down according to his local paper — others might argue that it was the best move he ever made! Both *Warriors' Gate* and his second Doctor Who book, *Terminus*, were novelised under his pen name, John Lydecker.

The first of script-editor Eric Saward's stories, *The Visitation*, was published this year. Although it was his first novel, he was far from satisfied with it. It was a supposedly straightforward script conversion, but at the time of its writing Saward was very busy, working long hours, and so he was left only his evenings and weekends to work on it. The novelising of the script proved extremely inconvenient and he could not give the work the time it deserved. At one point he considered abandoning it, but he was encouraged to continue by a very supportive Christine Donougher. It was finally completed and released, but for Saward it just happened at the wrong time.

A new writer called Andrew Smith novelised his script for *Full Circle*. He was a fan of Doctor Who and had submitted unsolicited scripts to the BBC for five years before finally receiving an acceptance. Story ideas before this had produced favourable responses with no active progression.

The novelisation of *Logopolis* released this year was the first of three from former script-editor Christopher H Bidmead, each adapted from his scripts.

1983

Apr	*Doctor Who — Time-Flight* — Peter Grimwade	£1.35
May	*Doctor Who — Meglos* — Terrance Dicks	£1.35
June	*Doctor Who — Castrovalva* — Christopher H Bidmead	£1.35
July	*Doctor Who — Four to Doomsday* — Terrance Dicks	£1.35
Aug	*Doctor Who — Earthshock* — Ian Marter	£1.35
Sept	*Doctor Who — Terminus* — John Lydecker	£1.35
Oct	*Doctor Who — Arc of Infinity* — Terrance Dicks	£1.35
Nov	*Doctor Who — The Five Doctors* — Terrance Dicks	£1.35

General

Target renewed its five-year contract with the BBC to exclusively novelise the televised Doctor Who stories.

The twentieth anniversary story *The Five Doctors* was novelised this year, its release scheduled to coincide with the screening of the ninety minute special. For the first time a Target book appeared a few days before its tv counterpart, thus giving impatient fans a chance to ruin the plot for themselves and anybody else who might be watching with them.

Artwork

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Although two of this year's releases had covers by Andrew Skilleter, *Meglos* was completed the previous year, leaving only *The Five Doctors*.

Six of the eight releases this year had photographic covers. After the artwork for *The Visitation* was rejected by Peter Davison, WH Allen envisaged illustrators having problems with Davison's likeness and so felt that it was better to play safe with future releases of the Fifth Doctor's stories. The publicity pictures used were often drab and cut out rather amateurishly, which did not help their unpopularity with the fan readership.

Writers

Terrance Dicks commented on his Doctor Who work this year, saying that television makes you more money in the short term, but when you've received it there's no more to come. It is the opposite case with a book: there is not a lot to begin with, but it continues with a life of its own. He was still receiving royalties from *The Auton Invasion*, his first book, which had undergone several reprints, without him having to do another thing. He described royalties from his older books as like winning the football pools.

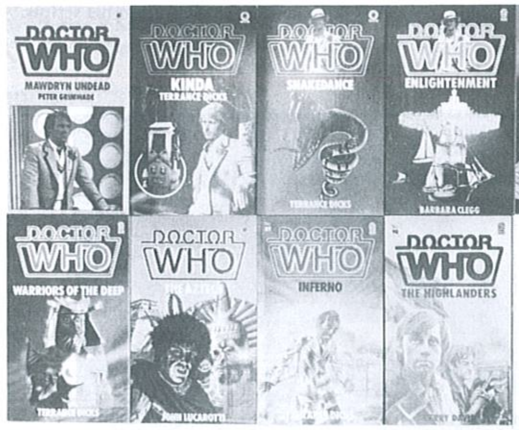
Also with a book he felt that he had total control, because nobody dared mess around with his work. Publishers have to check every proposed change with the writer, however small. He also described writing as lonely : "just you and a pile of paper". There was no contact with anybody while the books were being written, and there was no feedback. His heavy work schedule, both inside and out of Doctor Who, pushed him to go as far as saying that "it was the most solitary existence imaginable" and very hard work.

Ian Marter found himself condemned by some for encouraging the violence in *Earthshock*. His previous novelisations were written with stark realism, and this was no exception. He wrote in a style which was likely to appeal to a wide spectrum of readers and so was against skirting around or toning down the violence. He felt that if the violence was there it should be described as it is, without sensationalising it.

After fourteen years connected with the series in varying capacities, Peter Grimwade's novelisation of *Time-Flight* was released, the first of three based on his own scripts.

John Lydecker, alias Stephen Gallagher, novelised his second script, *Terminus*, which gave us a better idea of what the story was about than did the televised version. Since this time Gallagher has gone on to become a best-selling writer of horror and suspense. His novels to date include Chimera, Follower, Valley of Lights, Oktober, Down River and Boat House.

1984



Jan	*Doctor Who — Mawdryn Undead* — Peter Grimwade	(£1.35)
Mar	*Doctor Who — Kinda* — Terrance Dicks	(£1.35)
May	*Doctor Who — Snakedance* — Terrance Dicks	(£1.35)
	Doctor Who — Enlightenment — Barbara Clegg	(£1.50)
July	*Doctor Who — The Dominators* — Ian Marter	(£1.50)
Aug	*Doctor Who — Warriors of the Deep* — Terrance Dicks	(£1.50)
Sept	*Doctor Who — The Aztecs* — John Lucarotti	(£1.50)
Oct	*Doctor Who — Inferno* — Terrance Dicks	(£1.50)
Nov	*Doctor Who — The Highlanders* — Gerry Davis	(£1.50)

General

WH Allen became a Public Limited Company this year.

In July Nigel Robinson was appointed Doctor Who editor for WH Allen, fundamentally on the merit of his three quiz books. He replaced Christine Donougher who completed approximately three years in the position. From this period the novelisations took a remarkably bold step in the right direction. Increasingly more original script writers were novelising their own work, perhaps realising that, apart from the fact that there was obviously money to be made from such a project, that a guaranteed readership of so many thousand actually preferred to read the book as the story was meant to be viewed — minus cuts and missing scenes. The original writer could elaborate on his or her script, explaining mysteries and anomalies which, perhaps, were not so evident on screen.

Robinson made a concerted effort to get older stories novelised, particularly those missing from the eras of the first two Doctors. He also pressed for more historical stories to be made available, a move which until recently was believed wouldn't generate too much interest. But the historical releases were to become readily available just at the right time — probably more by luck than good judgement — when there was a definite renewed interest in the air.

Artwork

Unfavourable feedback from the fan readership had its desired effect as Target reverted to the much preferred illustration covers. Only the initial two releases featured Peter Davison photographs. However, the following two releases, *Snakedance* and *Enlightenment*, both carried a small Davison publicity photo entwined in the tubular logo, for contractual reasons with BBC Enterprises. Andrew Skilleter was commissioned to complete these and the next two. The final three covers were completed by another artist new to Doctor Who novelisations, Nick Spender, who was commissioned via Allied Artists.

Writers

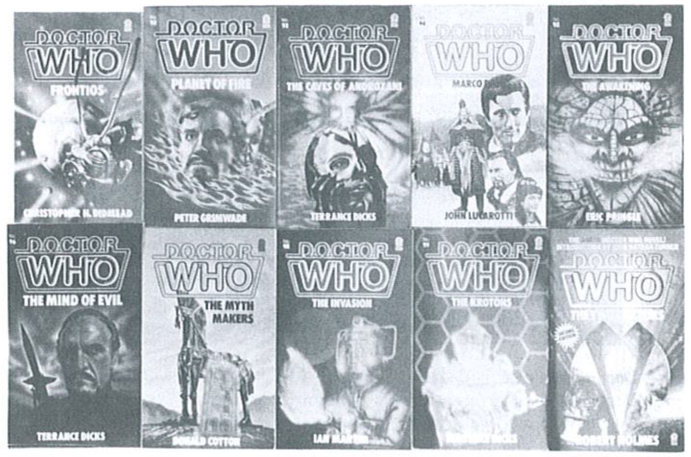
Terrance Dicks reached quite a landmark this year; he had now written more than fifty of the novelisations, the fiftieth being *Snakedance*. Not a single year since 1974 had passed without him having contributed to the range. Dicks has commented that, although they made his name recognisable as a writer, he would not want to work on any non-Doctor Who novelisations. All of his many other children's books are his own original stories.

John Lucarotti's first connection with Doctor Who was through Sydney Newman, who employed him as story editor on The Avengers. A few months later, while freelance, David Whitaker asked him to contribute a script for Doctor Who. This was the epic *Marco Polo*, to be followed up with the excellent *Aztecs* and *The Massacre*. *The Aztecs* was the first of these to be novelised.

Ian Marter completed his sixth novelisation with *The Dominators*. Aside from Terrance Dicks, only Malcolm Hulke had produced more thus far. Although he did not particularly single out *The Dominators*, Marter did comment that he felt as if he was being offered the titles which Dicks didn't want to do. This was stated humorously, though, and far from complaining, he expressed a wish to novelise more stories in the not too distant future.

Barbara Clegg became the first woman to write a Doctor Who script (*The Ark*, despite the on-screen credit, was solely the work of Paul Erickson), with *Enlightenment* in 1983. This script and its novelisation were her only contributions to the programme.

1985



Jan	*Doctor Who — Frontios* — Christopher H Bidmead	(£1.50)
Feb	*Doctor Who — Planet of Fire* — Peter Grimwade	(£1.50)
Mar	*Doctor Who — The Caves of Androzani* — Terrance Dicks	(£1.50)
Apr	*Doctor Who — Marco Polo* — John Lucarotti	(£1.50)
June	*Doctor Who — The Awakening* — Eric Pringle	(£1.50)
July	*Doctor Who — The Mind of Evil* — Terrance Dicks	(£1.50)
Sept	*Doctor Who — The Myth Makers* — Donald Cotton	(£1.50)
Oct	*Doctor Who — The Invasion* — Ian Marter	(£1.50)
Nov	*Doctor Who — The Krotons* — Terrance Dicks	(£1.50)
Dec	*Doctor Who — The Two Doctors* — Robert Holmes	(£1.60)

General

Two titles were released out of numerical sequence this year. Initially *The Caves of Androzani* was to be made available in February, but was exchanged with *Planet of Fire* late on, so that these two stories could be published in order of television transmission.

With the final release of the year we reached the one hundredth Doctor Who novelisation. *The Two Doctors*, although not an anniversary story, made a significant landmark. As well as featuring the return of the second Doctor and Jamie, it was also the first and only Robert Holmes script novelised by the man himself.

Artwork

Andrew Skilleter had a heavy work schedule this year, completing cover illustrations for nine of the ten releases. The *Marco Polo* cover illustration was the work of David McAllister. It was only his third commission for the television novelisations — the other two being *The Visitation* and *Edge of Destruction* (sic) — but this time he was more fortunate and the piece was accepted and used without mishap.

Writers

Christopher H Bidmead novelised the last of his three scripts, *Frontios*. Although this was his final Doctor Who contribution to see fruition, he did write a story for the aborted Season 23 called *Penecasta*, before the series was shelved.

Eric Pringle, a newcomer to Doctor Who, wrote the script for *The Awakening*, which some regarded as being heavily influenced by *The Dæmons*.

William Emms wrote *Galaxy Four* for William Hartnell's Doctor in 1965. The script and his novelisation twenty years later were his sole contributions to Doctor Who.

Donald Cotton wrote many plays for BBC radio and television in the 50s, the majority earning rave reviews. It was on the merit of these contributions that he was asked by the then script-editor Donald Tosh to write for Doctor Who. He wrote *The Myth Makers* in 1965 and followed that up with *The Gunfighters* a year later. The first of these was novelised this year, taking a very different approach to the subject by writing essentially a comic novel, in the first person from the point of view of Homer!

Ian Marter novelised the classic Patrick Troughton story *The Invasion*. With this he found himself facing the opposite problem to that of his early novelisation of *The Sontaran Experiment*. Rather than elaborate, he had to condense an eight-part story down into the average-length Target book. Even so, the page count is one of the highest to date.

TY POWER

Next month we bring the Target story up to date with a look at the changes made to the range in the late eighties and into the nineties.

The Pescatons

Victor Pemberton; Target £2.50

David Gibbs

CAN *YOU* believe six impossible things before breakfast? Victor Pemberton can, and does, frequently. It would help if the prospective buyer of this latest, rather unorthodox, addition to the Target library, can also, for if not credulity might well be stretched beyond breaking point.

The Pescatons, based, rather improbably, upon a 1976 LP starring Tom Baker and Elizabeth Sladen (Target, desperate? I can't believe it), is a slim volume — 124 pages, large type — and in many ways reminiscent of the Terrance Dicks novels of the late seventies, with two crucial differences. Terrance Dicks knew how to write, and he knew Doctor Who. Fairly important criteria for writing a Doctor Who novel, you might have thought, but not a bit of it — our Victor proves here what fun you can have if you throw caution to the wind and bullshit at length.

The first thing to hit you is the style. I find myself hard pressed to pin down exactly what it is about the style of writing that makes this book seem so different. Perhaps it's because it seems to talk down to the reader, perhaps because it treats the reader like a naïve idiot, but probably mostly because it reads just like someone reading you a bedtime story. Almost like the narration of a record, in fact ... The pace of the book is unlike almost any other in the Doctor Who canon. Freed from the constraints of a BBC budget, Pemberton finds that he can make anything happen, and does. Monsters rampaging through London, emergency sessions of the United Nations, the destruction of half of London Zoo, thousands of baby aliens, Shoeburyness smothered by "solid green slime" (?) ... you name it, Victor has probably included it. The upshot of all this is to make *The Pescatons* a very fast-moving book, swinging from one set-piece to another with little time for those boring two-walls-a-desk-and-three-actors dialogue scenes that made Doctor Who so tedious. As a result we hardly have time to get to know any of the characters, which is probably just as well, as they all appear to be clichés from a 1950s B-movie : the eccentric Professor, the plucky heroine, her jolly decent boyfriend who has to rescue her when she gets into a scrape ... dear oh dear.

Comparisons with terrible old SF movies are probably the most valid. The whole story feels like a Hammer Quatermass film, but without any of the detail that convinces you that the writers have even bothered to *look* at an astronomy book. Professor Emmerson has an observatory in Highgate, London. With a glass dome. Through which he can see the sky filled with a hundred thousand stars. On the night of a full moon. Oh, but it gets better. The Professor, you see, has discovered a planet called Pesca (of course, the Doctor knows it well). This Pesca lies "beyond the outer galaxies", but of course the Professor can see it as a disc — study geological activity on it, for chrissakes! — *through an optical telescope*! Suspension of disbelief doesn't even begin to enter into it — what we need here is a credulity transplant, and fast. I haven't laughed so much in years.

Far be it from me to suggest that Victor Pemberton hasn't bothered to do even the smallest element of research, but I would dearly love to be shown some evidence to the contrary. (Rowing out to the middle of the Thames estuary in a "rubber diving suit"? Going diving wearing goggles *and* a mask? Being able to breathe, albeit in a pocket of air, when your air cylinder runs out but you still have the mouthpiece in and your face covered by a mask? Common sense, even if you haven't any knowledge of diving, leads you to the conclusion that all of these are very, very improbable.) Add to this a very strange sense of time (set ten years before Sarah's time — the Doctor reckons the mid-seventies — we meet people wearing The Monkees t-shirts as well as punks), a total disregard for basic Doctor Who lore (Sarah is irritatingly referred to as Sarah Jane throughout; she appears surprised when the Doctor refers to an adventure in the 15th century, apparently unaware that the TARDIS can travel in time as well as space; the TARDIS doesn't dematerialise, it takes off, like a rocket!) and a fourth Doctor who behaves out of character for much of the story, and one begins to wonder if Victor Pemberton had any idea what he was talking about. It rather makes a joke of the qualifications listed on the back cover — Dr Who script editor, script writer, noveliser ... None of this would matter, of course, if it were a good book nonetheless, but it's not. It's sketchy, two-dimensional, and so trendily green it's unbearable.

It's not all bad — just 99% so. I suppose you might argue that it's all right for kids, and that I'm just being overcritical. Which is fine, but (a) when I — and probably many other children who are likely to read a SF book — was nine I knew more than enough basic astronomy to be able to demolish every Flash Gordon-like concept in the book, and (b) at that age I relied on books like Doctor Who to expand my knowledge — I learnt a great deal about mining, the crusades, oil rigs, submarines, hospitals, etc. from the generally well-researched and accurate books of Malcolm Hulke and Terrance Dicks, whilst, obviously, being able to discern the difference between fact and fiction. Pity the poor reader trying to come to terms with the diving scenes here that make Stingray look accurate.

If, after watching *Genesis of the Daleks* or *The Deadly Assassin*, you feel you've had enough of quality Tom Baker Doctor Who and wonder if there was ever really tacky, clichéd Who like Pertwee used to make, then take a look at this book. I promise you won't be able to put it down, if only to find out how Victor Pemberton thinks Einstein got it wrong. The funniest book in years, and just the thing to read aloud to your friends so that you can all have fun spotting this page's scientific or geographical improbability. I love it!

SMALL ADS

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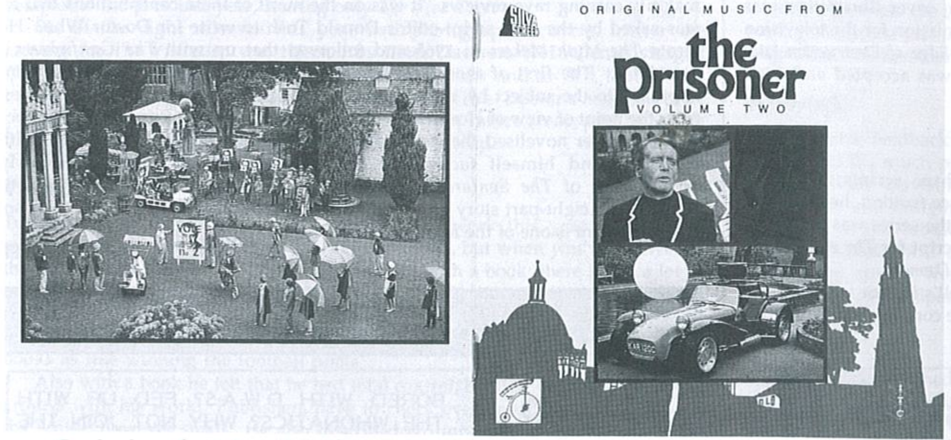


Original Music from The Prisoner: Volume 2

Silva Screen; CD FILMCD 084 / cassette FILMC 084

Andrew Pixley

SILVA SCREEN keep up their excellent work in the field of film and television soundtracks with this latest offering, just over 58 minutes of music from Patrick McGoohan's cult 1967 film series The Prisoner. As with other such projects in the music field, it is the result of a collaboration between the record company and the fans, in this case the Six of One society who have tracked down twenty-two bands of stock music featured in the show, plus an early version of Ron Grainer's famous theme tune under the title 'The Age of Elegance'.

Before examining the disc itself, it has to be said that the actual packaging of the item is nowhere near as good as the original Bam-Caruso edition of the first soundtrack album from the show. The CD comes with a booklet that concentrates far too much on the Lotus 7 from Caterham Cars which appeared in the series. Several photos appear of the limited edition Super 7 Prisoner Series which all too clearly do not hail from the 1967 series — including one of a shiny new example of the vehicle in Portmeirion itself slapped on the cover! Roger Langley, an expert on The Prisoner and key figure in Six of One, writes a couple of pages of interesting notes about the passages on the disc, but then the next two pages are merely Graham Nearn of Caterham plugging his vehicles. Surely for a soundtrack album it would have been nicer to have had biographies of some of those involved in the compositions, or more historical background to the music?

But there are few gripes that one can launch at this rather nice item. Whilst the first album consisted of music specially recorded (if not specially composed) for the series, this second collection is almost totally library music selected by the likes of Bob Dearberg and Eric Mival to back the bizarre episodes — the exception to this being the final track, the aforementioned 'The Age of Elegance' (and note should be made that this is a substantially longer version than that issued on flexi-disc some years ago). The recording quality of the tracks vary depending on the sources and in some cases the vinyl copies have deteriorated quite a bit. All the same, it is a delight to hear many of these tracks in their entirety for the first time, and without dialogue or special effects to mask off their finer points.

The first three tracks hail from *Arrival*, the most notable of which is the gentle and soothing Moon Lullaby by M Lubbock that backs the sequence where the irate Number 6 puts the boot in with the piped music coming from a radio speaker in his new residence. *The Chimes of Big Ben* provides five bands of varying styles. P Green's 'The Awkward Squad' is a jovial little composition that appears to have stemmed from a forgotten 1950s comedy B-feature, and was what caused Number 6 to place his radio in the fridge in the episode in question. P Bonneau's 'Tropical Forest' is very atmospheric as Number 6 sets about building his means of escape, and also featured in *Many Happy Returns*. 'Lullaby for Isabelle' by P Aliprandi is another soothing piece used by the Village authorities to signal night curfew.

A, B and C is represented by two other tracks, the string arrangement of 'Capricieuse', and the marvellously grandiose party music of J Arel's 'Welcome Mr Jones'. This second piece is memorable for the sequence in the episode where Number 6 attempts to straighten a mirror on the wall at Madame Engadine's 'dreamy party', courtesy of Pat Jackson's excellent direction. T Veneux then contributes 'Ocean', an apt piece to back Number 6's attempt to leave the Village by raft in *Many Happy Returns*.

For some reason, 'Pavane' from *Dance of the Dead* is placed after 'Minuet in F' from *Checkmate*, whilst all other episodes are in original UK transmission order. Neither track is terribly memorable, although the subsequent piece — 'Swiss Polka' from *Do Not Forsake Me Oh My Darling* — is, and for all the wrong reasons. Used to show Number 6/The Colonel driving to Kandersfield, Bob Farnon's composition is the typical material one would find in a third-rate travelogue about Austria.

Five superb tracks from the odd-ball episode *The Girl Who Was Death* follow next. We follow Number 6 from the discordant aural assault of 'Psychedelic Portrait' in the Magnum Record Shop to his local where 'The Whistler' informs him that he has just been poisoned. 'Stac Flat' gently and daintily sees him climb along a big dipper at a fun fair, and then P Bonneau's rousing fox hunt of 'Chasse a Courre' backs the car chase to Witchwood with a barrage of brass. 'Catch That Man' is a strange composition from N Nardini, but is most distinctive from the sequence where the secret agent man tries to advance on a woman called Death under cover of a building site excavator.

The first track for *Fall Out* is also a treat for television fans since it was also used for the later episodes of BBC 2's Out of the Unknown anthology. Then come two distinctive tracks from the chaotic climax; the bouncy and jovial 'Rag March' and the ponderous and melancholy 'September Ballad' — both originally issued on a Six of One EP some years ago.

It is a shame that some other tracks were either not identified, not located or not used. Sidney Torch's jazzy 'Bring on the Girls' from *The Girl Who Was Death* (and a couple of episodes of Randall and Hopkirk) would have been pleasant. P Bonneau's 'Sidereal Universe' that is heard in *Dance of the Dead* was issued on the DWAS's own excellent *Space Adventures* tape due to its use in *The Tomb of the Cybermen*. And then there's that famous crescendo piece that is dubbed in not only on *The Chimes of Big Ben* but episodes of The Champions, Pathfinders to Mars and Quatermass II.

All in all though, an extremely pleasing addition to a tv soundtrack collection which reflects many different styles of music, in much the same way that the episodes of this inventive series themselves darted about in their many styles of narrative.

BLAKE'S 7 Casette 12

AFTER the rigours of 'Countdown', 'Voice from the Past' sees the Liberator crew off for a holiday on the planet Del 10. This paradise has "fantastic mountain scenery, and gravity so low you can almost fly", which sounds a bit expensive for 'Blake's 7', and it must have been because they never get there. In the midst of a particularly strenuous bout of yoga, Blake has a funny turn and falls under a kind of hypno - suggestion. He redirects the Liberator to a mined-out asteroid and turns Vila against the others. Avon attempts to identify the cause of Blake's strange behaviour, and Blake locks him up.

Arriving at the asteroid (a very unconvincing CSO effect), Blake makes his way to the mine HQ and meets Ven Glynd (the Federation Arbiter General who helped convict him in 'The Way Back') and the legendary guerilla leader Shivan. Veb Glynd has defected from the Federation with enough evidence to expose Servalan, and Shivan is an unrecognisable, bandaged-swathed cripple. They ask Blake to join them in exposing the Federation at an interplanetary summit, and Blake (still under the influence of hypno - suggestion) agrees.

There is a nice sense of mystery and a well-sustained pace to the early scenes, when we are really not sure whose side Blake is on. With Blake acting strangely, the rôle of leader falls to Avon, and in this story we are - for the first time - in the unlikely position of trusting Avon rather than Blake. How different to the first season!

Avon's character has changed almost completely, and in this story Paul Darrow gets all the best lines. There are many plusses on the production side - some excellent model work of a shuttle docking, and the sight of the bizarre, bandaged Shivan is at once slightly ridiculous and quite chilling. The supporting cast are a little rigid, and it is unfortunate that the excellent Robert James could not reprise his rôle as Ven Glynd. He is replaced by Richard Bebb who does a good job, but it is a shame that the continuity couldn't be maintained. Roger Parkes' debut script is a little too political for my taste, a fact which is over-emphasised when the whole story ends up with a filmed sequence in a very English conference centre (one recently vacated by the Tory party, perhaps?). Nevertheless fans of Jacqueline Hill will find consolation in the image of Servalan's eyes projected to some fifty feet across the conference screen!

All in all, not a bad story, but one that is unfortunately overshadowed by the following episode...

PROBABLY the best way to sum up 'Gambit', Robert Holmes' second script for the series, is to say that it is grand. The production is opulent in design, positively thick with atmosphere, and particularly rich in characterisation. The superb script ascends a level of wit that Holmes was rarely able to impose on 'Doctor Who', with the possible exception of 'The Sunmakers'. In his creation of a planet dedicated to gambling, Holmes mixes his metaphors like an alchemist over his cauldron; Freedom City is populated with characters from the Wild West, Pierrots, Cavaliers and the occasional nun.

There is so much going on that the Seven are almost relegated to the position of standing about and watching the carnival pass by. The scenes with the regular cast are few, and like 'Weapon' earlier in the season, you get the impression that it's Servalan's show. The Queen of the Federation seems perfectly at home in the seedy decadence of Freedom City, flouncing about with her goblin-like attendant and spitting lines like "I will see that vulpine degenerate eviscerated with a small and very blunt knife". Oh, you can just tell it's a Bob Holmes script when you have to press 'pause' every few moments to consult your dictionary in order to find out what it all means!

While Blake searches Freedom City for the renegade cybersurgeon Docholli, Avon and Vila decide to use Orac to break the bank an The Big Wheel, the principle casino in the city, which is in turn rigged by another computer. By using a stabalised atomic implosion, Orac reduces himself to the size of a matchbox and is smuggled in. Presiding over The Big Wheel is Krantor played by Aubrey Woods in an outrageous Regency costume, silver make-up and a powdered wig. Virtually the entire cast will be familiar to 'Doctor Who' fans, and it is particularly nice to see John Leeson on two legs in front of the camera as Krantor's mincing assistant Toise. Denis Carey is wonderful as Docholli, and in many ways his perfromance is reminiscent of Patrick Troughton. Carey manages to combine the reasurring with the sinister and he has a bewitching voice. Also outstanding is Sylvia Coleridge (unforgettable as the boss-eyed and dotty Miss Ducat in 'The Seeds of Doom') in probably the strangest rôle of her career, dolled up in the sort of costume that would have done Liza Minelli proud in Cabaret; fish-net stockings, top hat and bow tie! The combination is startling, and certainly one of the most potent, abstract images from the series. The mixture of the elegant and the grotesque is the hallmark of 'Gambit', and all credit is due to director George Spenton-Foster, designer Ken Ledsham and costume designer Barbara Kidd.

Of particular interest in this story is the fact that special sound by Elizabeth Parker replaces the usual incidental music of Dudley Simpson. Not only is this very effective (especially in the "speed chess" sequence where it supplements a feeble computer-graphic), but it adds another subliminal difference to an episode that is already several notches above average 'Blake's 7'.

DAVID MILLER

CLASSIC ITC SERIES ON VIDEO

I T C, the former film division of the old ATV television company, has launched a new series of sell-through video tapes under the banner of I T C Home Video.

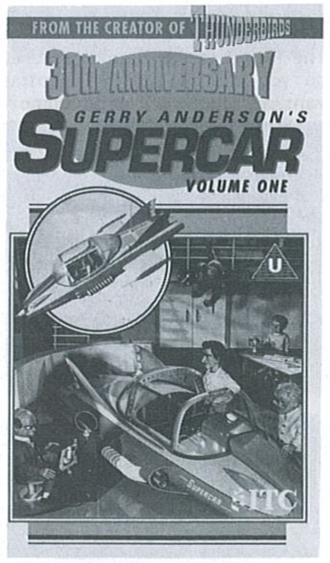
These tapes herald the answer to the pleas of television enthusiasts for greater access to the vast archive of classic television series held by the company, which has been making programmes for the international market since the 1950s when it was set up by Lew Grade to provide film series for the new independent television network. In the 1970s the company ran into financial difficulty, and in recent years it was bought out by its American subsidiary and now concentrates on the production of feature films.

Until now the only source of I T C television material was the Channel 5 range of tapes, which started by releasing some TV movie versions of 'U F O', 'The Saint', 'The Persuaders', 'Joe 90', 'Return of The Saint', 'Space: 1999', 'Thunderbirds', 'Stingray' and 'Captain Scarlet' and then, due to public demand, released complete episodes of various of the Gerry Anderson series and 'The Prisoner'. This was fine for Anderson fans, but didn't do much for fans of the vast range of other material that I T C possessed.

What I T C Home Video intends to do is to release as many other popular series as they can, so long as there appears to be a market for them. The company has endeavoured to make and to retain close links with television enthusiasts and societies during the preparation of these tapes, and no trouble seems to be too great for their researchers who have pursued information and opinions from a vast range of fans of I T C and ATV series.

Although there are at least five other series being considered for release at the moment, they are testing the waters with the issuing of four tapes in late September; others will follow next year and will depend on the response of the buying public to the initial batch.

All the episodes released have been transferred from new film prints specially struck for the company, so you are unlikely to see better copies than these - I found 'The Saint' episodes particularly crisp and clear.



'Supercar' - Volume 1 features the four episodes 'Rescue', 'Amazonian Adventure', 'The Talisman of Sargon' and 'False Alarm'.

This early children's puppet series centres on the exploits of Mike Mercury, as he pilots the futuristic craft, Supercar, from one adventure to another. He is aided in his exploits by the machine's inventors Professor Popkiss and Doctor Beaker who, together with young Jimmy Gibson and his pet monkey, Mitch, make up the regular characters of the series. 'The Talisman of Sargon' also features the series' regular villain, Masterspy, who is so crooked he has to screw his socks on!

The company intends to expand its range of Anderson material, but 'Supercar' is a good start. The series has only been seen recently at a few specialist screenings and will prove a must for all true Anderson fans. The clarity of the new film prints breaths new life into a series which I had only previously seen on scratched 16mm stock previously, although this does mean you can detect a few more of the strings! This was Anderson's first science fiction series and it was made when plans for a second season of the western series 'Four Feather Falls' fell through.

At £8.99 the tape is the cheapest of the range, and if you want to find out how Anderson's work evolved, fancy a bit of a laugh or simply want to discover just how much of a pain in the bum Mitch the Monkey really was, then this is the tape for you.

ROGER MOORE is
THE SAINT
30th ANNIVERSARY
volume 1
ITC
U

'The Saint' - Volume 1 features the episodes 'The Talented Husband' and 'The Covenient Monster'.

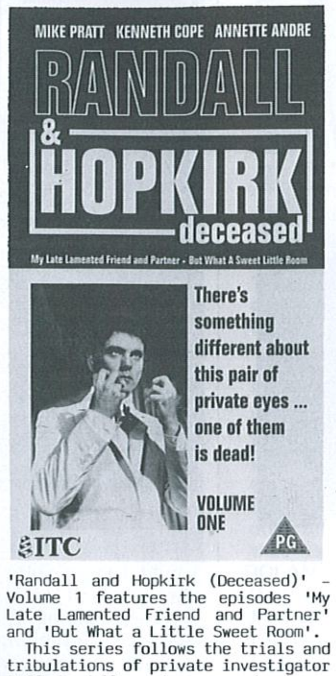
For action/adventure fans who want a series with wit, charm, blatant sexism and is positively Mitch the Monkey free, look no further. This tape is billed as being a "30th anniversary special", as is the above. I've yet to work out exactly which anniversaries these refer to as 'The Saint' was first shown in 1962 and 'Supercar' is so old that even John Nathan-Turner can't claim to have worked on it!

The character of Simon Templar, alias The Saint, was created in the 1920s by Leslie Charteris and has already appeared on the radio and in feature films. The Saint is a man of the world, a present-day Robin Hood who uses criminal methods to bring criminals to justic and is always one step ahead of the law.

This long-running I T C was Lew Grade's flagship series of the sixties and it made an international megastar out of Roger Moore. The tape contains one black and white and one colour episode. As there were more of the former made this is fitting and it is intended that future tapes will adhere to this format.

'The Talented Husband' was the first episode of the Roger Moore series to be made, and as such it is a bit of a let-down. Apparently the production team were not pleased with it when it was made, and one can see why.

'The Convenient Monster' is a classic episode, however, and centres around the Loch Ness Monster. The fantasy elements are played down, but the story is a typical I T C yarn of murder, intrigue, suspicious poachers and friendly barmen. Roger Moore had settled into the character of Templar by the time this episode was made and had made the rôle his own. This episode alone justifies the buying of the tape which, like the next, costs £10.99.


MIKE PRATT KENNETH COPE ANNETTE ANDRE
RANDALL & HOPKIRK deceased
My Late Lamented Friend and Partner - But What A Sweet Little Room
There's something different about this pair of private eyes ... one of them is dead!
VOLUME ONE
ITC
PG

'Randall and Hopkirk (Deceased)' - Volume 1 features the episodes 'My Late Lamented Friend and Partner' and 'But What a Little Sweet Room'.

This series follows the trials and tribulations of private investigator Jeff Randall as he comes to terms with the fact that the ghost of his ex-partner, Marty Hopkirk, is going to continue the partnership from the grave. The tape seems to have been released mainly through the actions of the Randall and Hopkirk Appreciation Society, who have been campaigning for the commercial release of the series on video since they were formed, and I T C seems to think that a series shown only three years ago still has enough pulling power to make a commercial release on video a success.

The two episode to be released were, as the title of the former suggests, the first two in production order, and so they flow nicely into each other. The first sets up the scenario of the show very well with a case for Jeff and Marty which turns from matrimonial infidelity to murder when Jeff ends up investigating his own partner's death.

The second is a little pedestrian and sees Marty's widow, Jean, being asked to help out in the office. Kenneth Cope still has his wig on backwards as Marty, and Mike Pratt puts in an excellent performance as the long-suffering Jeff.

It is hoped that future releases will feature the original "Only you, Jeff, only you!" opening title sequence, but for now we have to do with the one seen with the last screenings.

The fourth tape is not fantasy-related at all but appears to be designed to cash in on David Jason-mania, featuring the first three episodes of his ancient sitcom A Sharp Intake of Breath.

These four tapes represent the tip of the iceberg, and if successful could lead to a flood of other titles, many of which are already in the planning stages.

ANTHONY MCKAY

NIMOY TWO-PARTNER

LEONARD NIMOY's appearance in the fifth season of 'Star Trek: The Next Generation' will be in a two-part story called 'The Unification', which commenced filming on September 10th. An airdate is set for some time in November, and the story will probably be transmitted seventh and eighth in episode sequence.

Wil Wheaton is poised to return in two "cameo" appearances this season, as will Worf's son Alexander.

Another fan is responsible for a STTNG story. 'Silicon Avatar' is the work of Larry Conley, who visited the set in mid-August to watch his work being recorded

Finally, rumours continue to abound that parts of 'Star Trek VI': The Undiscovered Country are being reshot to leave more open the possibility of a 'Star Trek VII'...

HAMMER TO REPLACE 'WHO

A MAJOR EXHIBITION based on the work of Hammer Films will replace the current 'Doctor Who' exhibition at The Museum of the Moving Image at the end of November. Ex-Hammer VFX assistant Ian Scoones (interviewed this issue) has been appointed chief designer, and he is currently formulating plans which will include a recreation of Frankenstein's laboratory based on 'The Bride of Frankenstein' and various optical illusions, including one which, he told us, "Kids can press a button and set fire to a model of the windmill. This will be achieved by pre-filming a fire of a black windmill which will be made of metal, and that will be projected onto glass, and so it will appear as they look at the model windmill that they can actually set fire to it - and of course it's totally safe!"

More details as and when...

BRIEFLY...

SKY commenced showing a complete run of 'Robin of Sherwood' from September 7th. Concerning the recent video releases, a lot of the boxed sets of the Jason Connery season have got the wrong tapes due to a labelling error at the factory. Video Gems have recalled the batches concerned, and the shops have been informed to enable customers to exchange their tapes.

THE AVENGERS will provide the climax to the weekly evening of Channel 4's classic television commencing in the New Year. The episodes to be seen around midnight will be the seasons 2 & 3 Honor Blackman ones we extensively reported about earlier this year. 'The Prisoner' is also being considered for inclusion in this special season.

QUATERMASS II brought BBC2's recent day-long tribute to Lime Grove Studios to a close on August Bank Holiday.

GAYLAXIANS is the name of a new lesbian and gay science fiction group which held its first meeting in London recently. For information on future meetings, call Michael Marshall on (071) 281 7056.

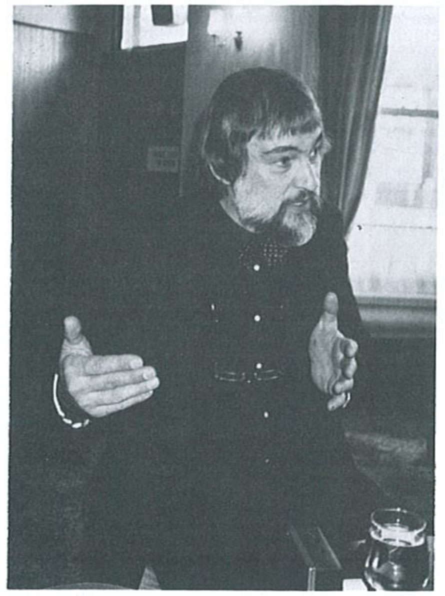
TITAN BOOKS is publishing a "real nostalgia feast" for those who grew up with phrases like "Izzy Whizzy, let's get busy", "Get down Shep!" and "It's Friday, it's five to five and it's...Crackerjack!" on November 7th. At £9.99, 'The Golden Age of Children's Television' is a must for those who grew up in the fifties and sixties, and is jam-packed with photos and anecdotes from that bygone era. As well as Basil Brush and The Herbs, 'Thunderbirds' and 'Doctor Who' are also featured.

October sees the release of 'Q in Law', the 18th STTNG novel, at £3.50, and the large format 'Star Fleet Technical Manual' at £8.99, both out on the 24th.

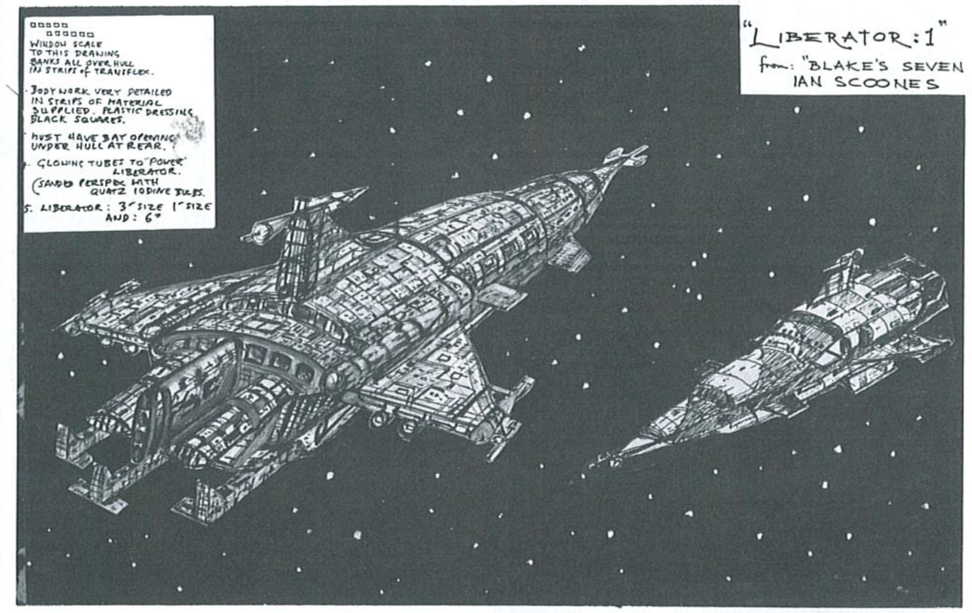
STAR TREK
THE NEXT GENERATION

STAR FLEET
TECHNICAL MANUAL

IAN SCOONES



IN THE THIRD PART OF THIS MAJOR INTERVIEW WE MOVE ON TO 'BLAKE's 7', ON WHICH IAN WAS APPOINTED VISUAL EFFECTS DESIGNER FOR THE ENTIRE FIRST SEASON. IN ORDER TO DO FULL JUSTICE TO HIS ASTONISHING WEALTH OF ARCHIVAL MATERIAL FROM HIS TIME ON THE SERIES, WE HAVE DECIDED TO SPILT THIS SECTION INTO TWO PARTS, WITH THE CONCLUSION OF THE INTERVIEW APPEARING NEXT ISSUE. (CONDUCTED IN GILLINGHAM IN KENT ON APRIL 3rd BY JEREMY AND PAULA BENTHAM AND GARY LEIGH...)



IAN, do you recall the initial stages of preparation for the new 'Blake's 7' series?
Yes, David Maloney had been involved in directing **Doctor Who** and he was made a producer. Z Cars - a rather crummy, typically bad BBC production which everybody loved for some unknown reason (they used to mount cars on rockers with all this back projection it was that tatty!) - had come off and he was given a directive: "The slot that will take over from Z Cars will be a police series in outer space". I was appointed VFX designer for all of the first season and we were all confident that this was going to be big. I went to see David with my ideas and he said "We haven't got any money for this, Ian", and I replied "But the audience is sophisticated now, they've watched 'Star Wars' - they want gadgetry!"
'Star Wars' hadn't come out at that point had it?
No, but I'd seen a lot of what was going to be produced of it, and so I said "This is what the kids are going to expect, David!" I warned him that unless we had more money then we'd have a total flop as bad as Z Cars. He stormed "What do you mean **as bad as Z Cars?!** That was a **wonderful** series, they should never have taken it off!" I explained that **Blake's 7** was basically a BBC version of **Star Trek** and that it wasn't really a police adventure but a **Star Trek** type of adventure and that we could do things better than they'd ever been done before at the BBC.

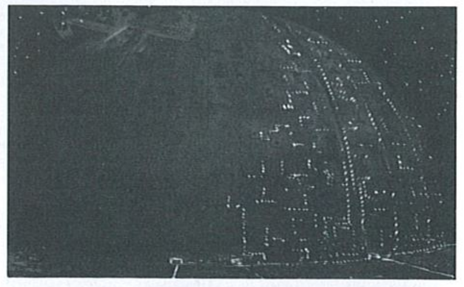
So David and I started off on the wrong foot. I was arguing aesthetically for no reason other than I wanted **Blake's 7** to be a quality product, better than they thought would be possible. I explained that one of the things I had been doing with **Doctor Who** was taking stuff to Bray Studios to at least get it photographed well and also to get some good library shots in stock which we could re-use. He said "OK, let's do that with **Blake's 7** too. How much is it going to cost?" I said "Never mind, let's ject get it done!"

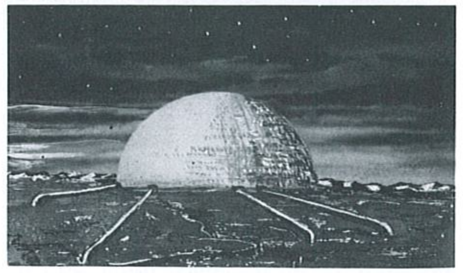
In the meantime the designer, Roger Murray Leach, was thinking that this was his big one, he'll be a famous art director and so on. He grabbed the design of the Liberator and had already started designing it by the time I arrived and it had been accepted, so there was another little barney between him and myself. I argued "I'm the one that's got to fly that thing! VFX always design our own spaceships at the BBC and you're not designing anymore spaceships!" He then handed me the designs and said "There's the Liberator - **you** make it!", which was a bit of a cheek because we were not the art department's lackey. I had it made at Space Models in Poulton (see cover).
So you did the production drawings for the Liberator rather than the actual design?
Yes, you just tell the model makers the conception, what it's got to do and how much it's got to weigh - providing they've got a top shot and a side shot that's all they need. The roughs are very rough.

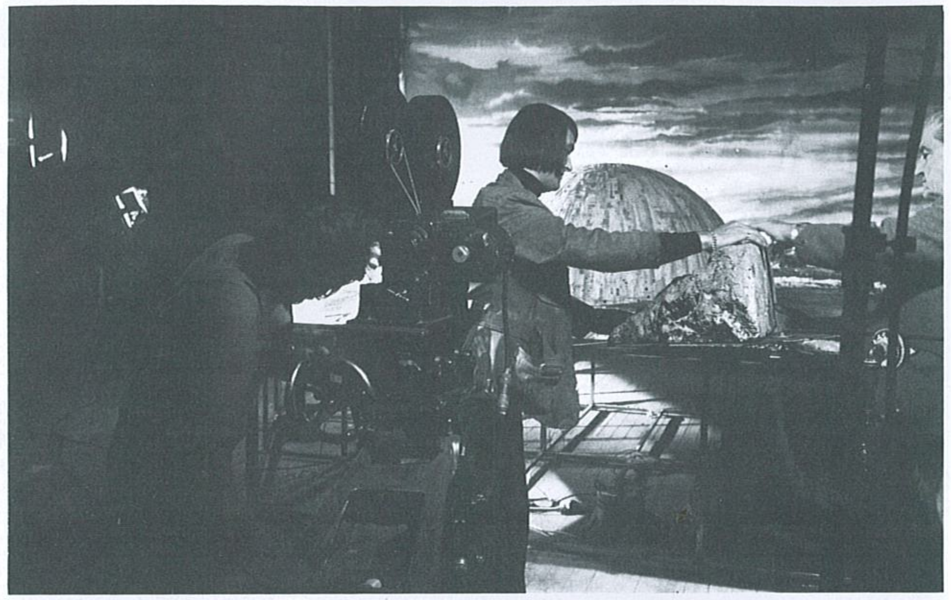
Roger won through but I felt that the design of the Liberator was too architectural. He probably knew that it was going to get a lot of publicity and so quite understandably he wanted it to be his model, and it was like a lot of silly schoolgirls arguing over whose model it was that was used. In the end it was Roger Murray Leach's design totally, but I had to have the thing made. We had three sizes of Liberator; a huge one, a half one and a smaller one. Mat Irvine made the smaller ones because he wasn't politically aesthetically-minded whereas Roger and I

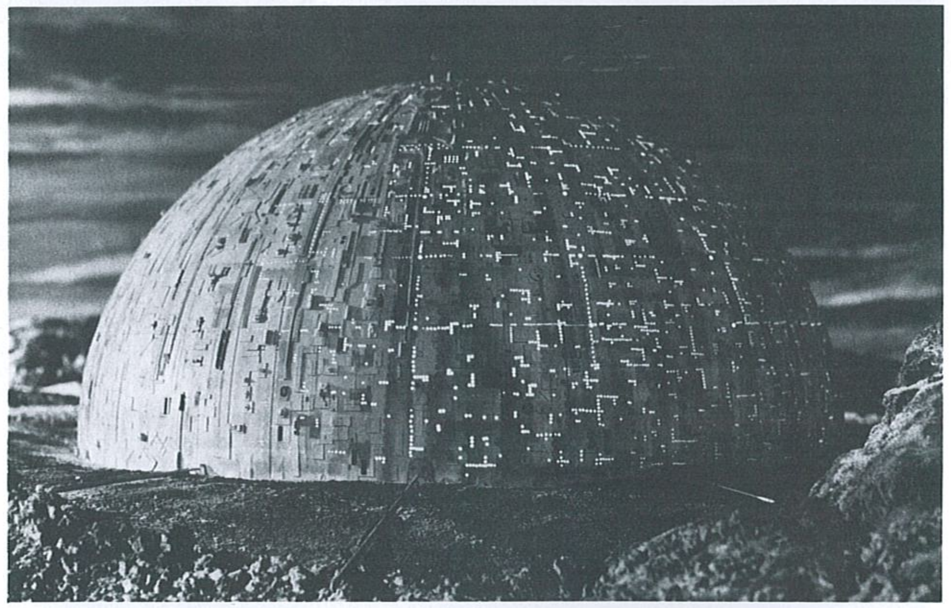
The Liberator was made out of fibreglass. The thing about it was that if you put it in a different setting you could almost be looking at Sinbad's Last Crusade or something. It's terribly Eastern architecturally. It's what you call minuretic; you can tell a set designer has designed it rather than somebody into spaceships!

And then to add to the dreadful trio, up came Bob Blagden thinking that he was going to make his mark and took half of my shooting time away from Bray.
What did he want to shoot there?
All the opening graphics stuff and bits and pieces. He had got a whole lot of globes and worlds made which I had already duplicated anyway.
The opening graphics looked very electronic.
Yes, I think that's how a lot of it was done in the end with composites, and later given to the electronics boys to do, but Bob was out to make his mark. I can't blame him, he was just an ambitious boy.
How did you apportion your budget among the various effects you had to provide for each episode?
First of all, reading the script, I had to go to both David Maloney and the director and say, for example "Dome city: do you want a glass bubble of that ilk (very much like I did with the **City of Death** cratered landscape), do you want it slightly Egyptian or do you want a 'Star Wars'-type dome?" and the latter is the one they went for. We got perspex specialists to make up the half sphere and we put millions of little holes in it to have light coming through. Tony Collins, who was a BBC scenic artist, came to Bray and painted us the backcloth, and it's his same sky you keep seeing in all the first episodes (apart from the space one) but lit differently. We had Nick Alder at Bray to light it and he went on to win an Oscar for his effects work on Alien. If ever we went down to Bray and he was around he was always willing to light our models. He also did stuff for **Doctor Who** such as **The Invisible Enemy** and he insisted on a credit for that!

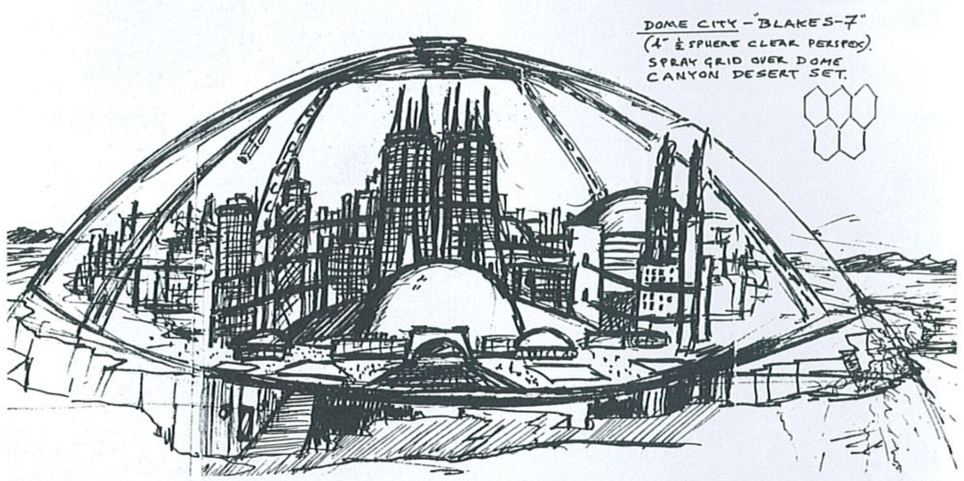


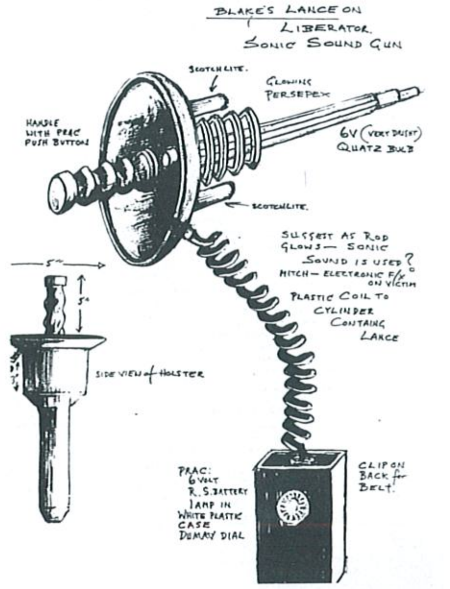






As much as we loved making all of these things, there just wasn't enough time to do it all yourself if you were in charge of it all. What you tended to do was make the model set while someone else is wiring it up or whatever, and you literally just move things in or push things out around
Were the directors sympathetic to your problems?
Douggie Camfield especially was very sympathetic. He used to tear whole pages up and say "I can't direct all this in the time and neither can you make all this stuff and neither can the actors learn all these lines. Come on, we'll put in lots of chases to spread it out!", so he cut his episode (**Duel**) down. He was the only sympathetic one. Michael Briant was difficult because he wanted to direct **all** the visual effects. I said "You get on with it then", but my cameramen were very unsympathetic to him and they soon threw him into a panic and he quickly reverted to the usual set-up.
How did you go about keeping a record of all of the props that were required for each episode?
I used to compile my own special effects props list from the scripts in addition to my library stuff which was on a totally different list. This was stuff actually for the floor, and they all had to be made from scratch because this was a futuristic space series. With David up in arms that I had spent all the budget on the first episode, for which I designed seventeen props, for episode two it crept up to nineteen, episode three was twenty-seven and it kept creeping up, and by episode thirteen it was at a staggering thirty-nine!! Everything was being used and reused on top of everything listed and it soon got ludicrous and David then realised that what I had said from the beginning - that everything needed to look more 'spaceified' and technically advanced - was true. I had to get more money obviously.



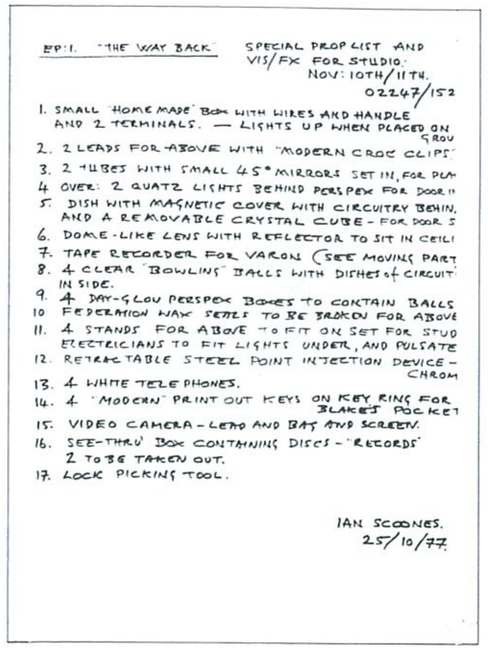


GUIDE TO PHOTOGRAPHS

PAGE 18: (Top) Ian's original design for The Liberator had Roger Murray Leach not beaten him off the mark; Two initial designs of the Dome city.

PAGE 19: (Top) Building the Dome; Two shots of the finished product, (middle) the Dome at night with the light piercing through the holes; A design sketch for a sonic sound gun, one of the many hundreds of props Ian had to make in addition to his model work.

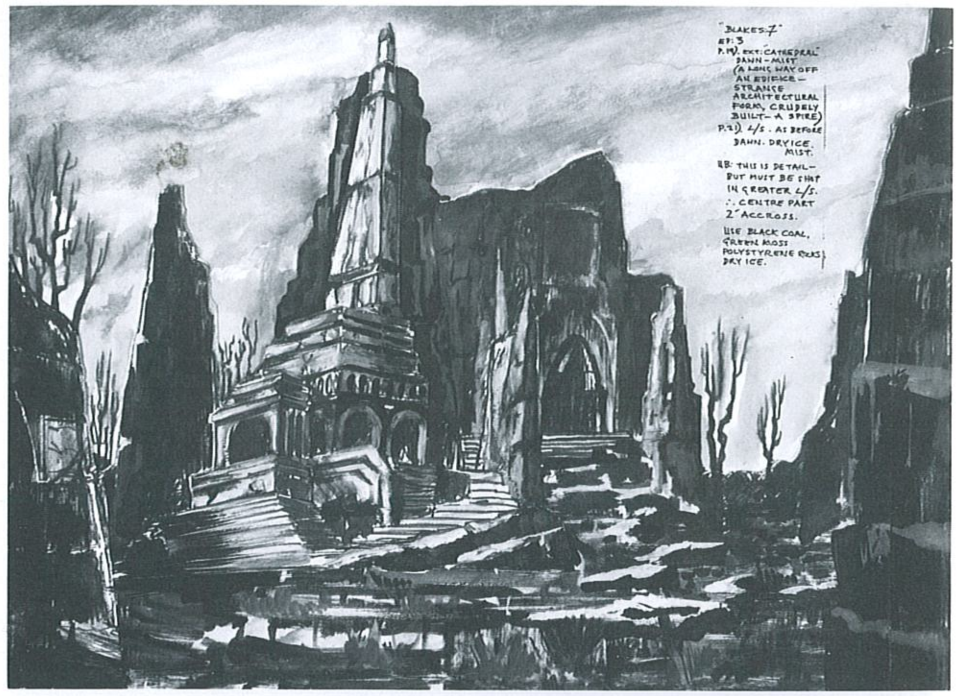
PAGE 20: Three props lists illustrating the gradual increase in props required; Ian's initial drawing of the cathedral from 'Cygnus Alpha' plus the finished model which was made including coal, green moss and polystyrene rocks. Dry ice was used to enhance the model (below).



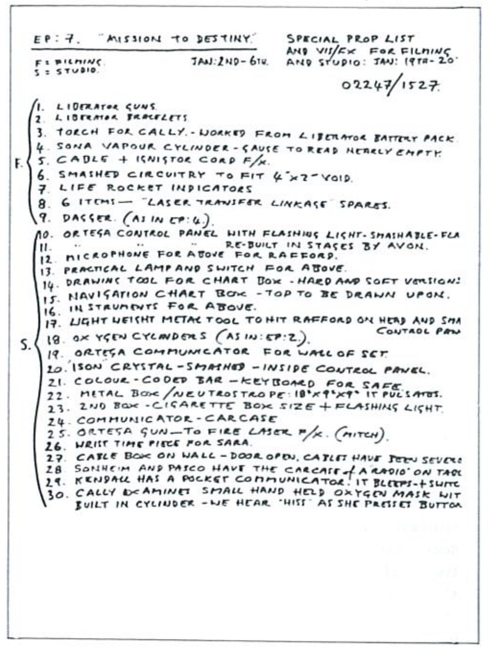
EP: 1. "THE WAY BACK" SPECIAL PROP LIST AND VIS/FX FOR STUDIO:
NOV: 10TH/11TH.
02247/152

1. SMALL "HOME MADE" BOX WITH WIRES AND HANDLE AND 2 TERMINALS. — LIGHTS UP WHEN PLACED ON GROU
2. 2 LEADS FOR ABOVE WITH "MODERN CROC CLIPS"
3. 2 TUBES WITH SMALL 45° MIRRORS SET IN, FOR PLA
4. OVER: 2 QUATZ LIGHTS BEHIND PERSPEX FOR DOOR I
5. DISH WITH MAGNETIC COVER WITH CIRCUITRY BEHIN. AND A REMOVABLE CRYSTAL CUBE - FOR DOOR 5
6. DOME-LIKE LENS WITH REFLECTOR TO SIT IN CEILI
7. TAPE RECORDER FOR VARON (SEE MOVING PART
8. 4 CLEAR "BOWLING" BALLS WITH DISHES of CIRCUIT IN SIDE.
9. 4 DAY-GLOW PERSPEX BOXES TO CONTAIN BALLS
10 FEDERATION WAX SEALS TO BE BROKEN FOR ABOVE
11. 4 STANDS FOR ABOVE TO FIT ON SET FOR STUD ELECTRICIANS TO FIT LIGHTS UNDER, AND PULSATE
12. RETRACTABLE STEEL POINT INJECTION DEVICE - CHROM
13. 4 WHITE TELEPHONES.
14. 4 "MODERN" PRINT OUT KEYS ON KEY RING FOR BLAKE'S POCKET
15. VIDEO CAMERA - LEAD AND BAG AND SCREEN.
16. SEE-THRU' BOX CONTAINING DISCS - "RECORDS" 2 TO BE TAKEN OUT.
17. LOCK PICKING TOOL.

IAN SCOONES.
25/10/77.



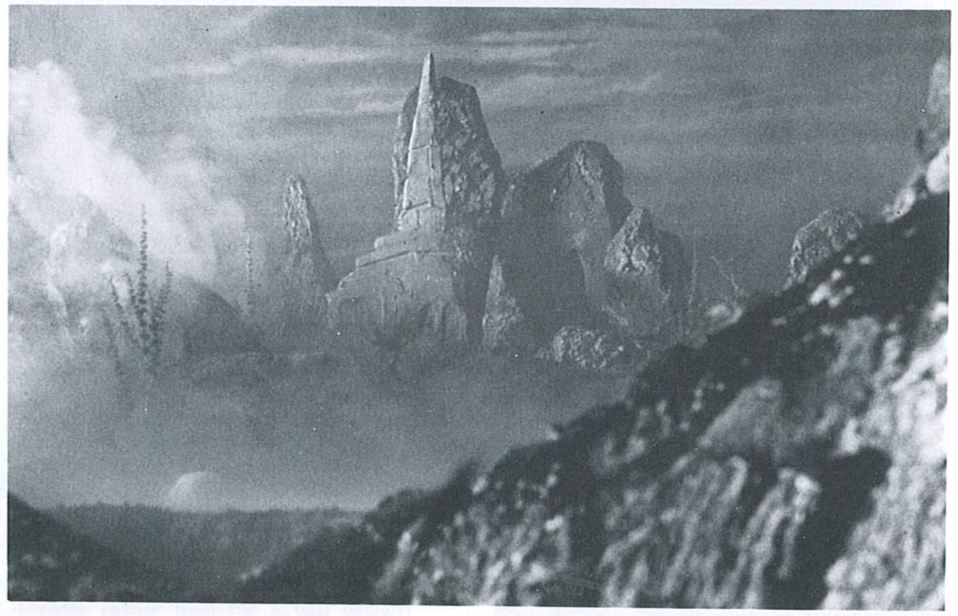
"BLAKES 7"
EP: 3
P. 19). EXT: CATHEDRAL
DAWN - MIST
(A LONG WAY OFF AN EDIFICE - STRANGE ARCHITECTURAL FORM, CRUDELY BUILT - A SPIRE)
P. 21). L/S. AS BEFORE
DAWN. DRY ICE. MIST.
NB: THIS IS DETAIL - BUT MUST BE SHOT IN GREATER L/S.
∴ CENTRE PART 2' ACCROSS.
USE BLACK COAL, GREEN MOSS POLYSTYRENE ROCKS DRY ICE.

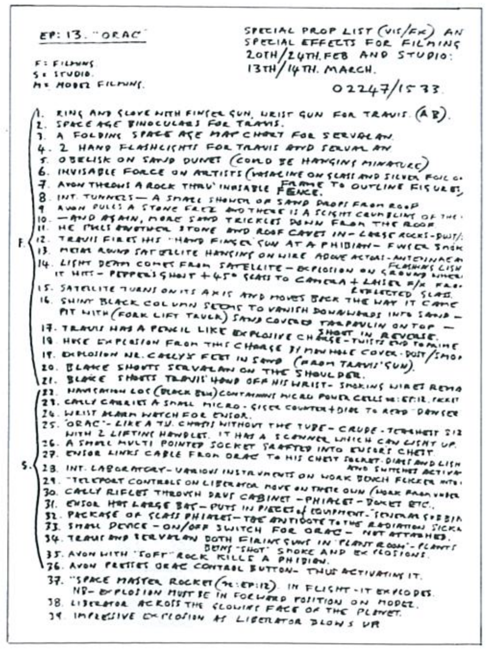


EP: 7. "MISSION TO DESTINY" SPECIAL PROP LIST AND VIS/FX FOR FILMING
JAN: 2ND - 6TH. AND STUDIO: JAN: 19TH - 20
F = FILMING.
S = STUDIO.
02247/1527.

F.
1. LIBERATOR GUNS.
2. LIBERATOR BRACELETS
3. TORCH FOR CALLY. - WORKED FROM LIBERATOR BATTERY PACK.
4. SONA VAPOUR CYLINDER - GAUGE TO READ NEARLY EMPTY.
5. CABLE + IGNISTOR CORD F/X.
6. SMASHED CIRCUITRY TO FIT 4"×2" VOID.
7. LIFE ROCKET INDICATORS
8. 6 ITEMS — "LASER TRANSFER LINKAGE" SPARES.
9. DAGGER. (AS IN EP: 4.)

S.
10. ORTEGA CONTROL PANEL WITH FLASHING LIGHT - SMASHABLE - FLA
11. " " " RE-BUILT IN STAGES BY AVON.
12. MICROPHONE FOR ABOVE FOR RAFFORD.
13. PRACTICAL LAMP AND SWITCH FOR ABOVE.
14. DRAWING TOOL FOR CHART BOX - HARD AND SOFT VERSION:
15. NAVIGATION CHART BOX - TOP TO BE DRAWN UPON.
16. INSTRUMENTS FOR ABOVE.
17. LIGHT WEIGHT METAL TOOL TO HIT RAFFORD ON HEAD AND SMA CONTROL PAN
18. OXYGEN CYLINDERS (AS IN: EP: 2.).
19. ORTEGA COMMUNICATOR FOR WALL OF SET.
20. 'ISON' CRYSTAL - SMASHED - INSIDE CONTROL PANEL.
21. COLOUR - CODED BAR - KEYBOARD FOR SAFE.
22. METAL BOX / NEUTROSTROPE: 18"×9"×9" IT PULSATES.
23. 2ND BOX - CIGARETTE BOX SIZE + FLASHING LIGHT.
24. COMMUNICATOR - CARCASE
25. ORTEGA GUN — TO FIRE LASER F/X. (MITCH).
26. WRIST TIME PIECE FOR SARA.
27. CABLE BOX ON WALL - DOOR OPEN. CABLES HAVE BEEN SEVERE
28. SONHEIM AND PASCO HAVE THE CARCASE of A "RADIO" ON TABL
29. KENDALL HAS A POCKET COMMUNICATOR. IT BLEEPS + SWITC
30. CALLY EXAMINES SMALL HAND HELD OXYGEN MASK WIT BUILT IN CYLINDER - WE HEAR "HISS" AS SHE PRESSES BUTTO



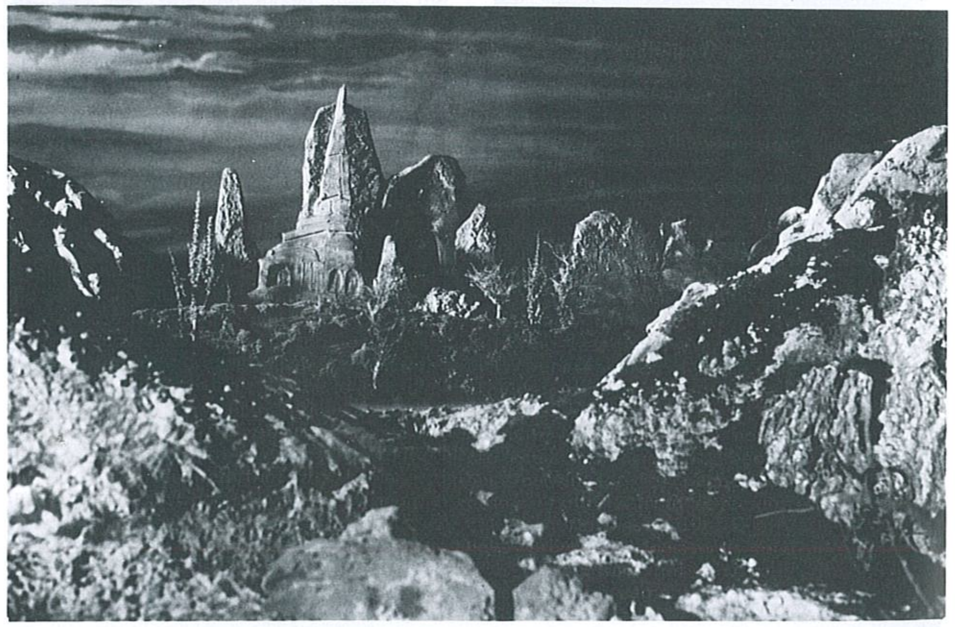


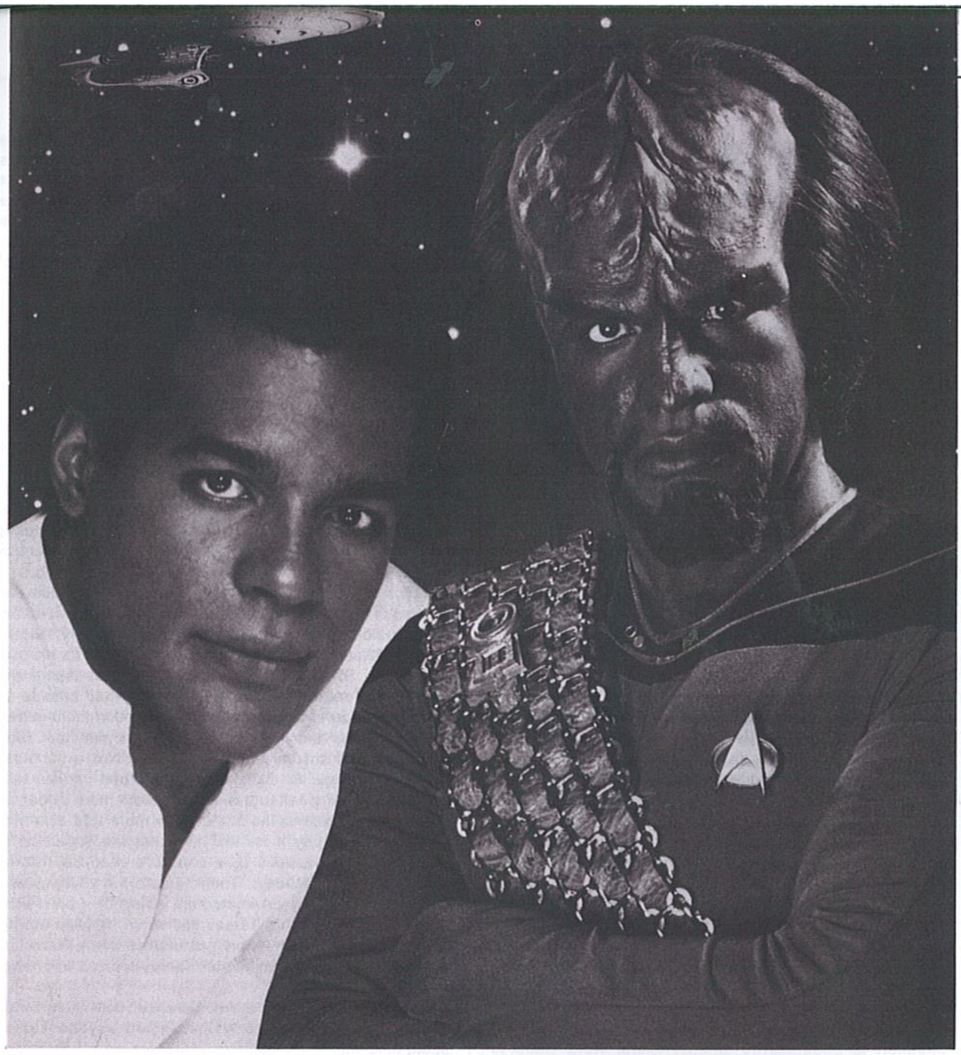
EP: 13. "ORAC" SPECIAL PROP LIST (VIS/FX) AN SPECIAL EFFECTS FOR FILMING 20TH/24TH. FEB AND STUDIO: 13TH/14TH. MARCH.
F = FILMING.
S = STUDIO.
M = MODEL FILMING.
02247/1533.

F.
1. RING AND GLOVE WITH FINGER GUN, WRIST GUN FOR TRAVIS. (A B).
2. SPACE AGE BINOCULARS FOR TRAVIS.
3. A FOLDING SPACE AGE MAP CHART FOR SERVALAN.
4. 2 HAND FLASHLIGHTS FOR TRAVIS AND SERVALAN
5. OBELISK ON SAND DUNES (COULD BE HANGING MINATURE)
6. INVISABLE FORCE ON ARTISTS (VASALINE ON GLASS AND SILVER FOIL O
7. AVON THROWS A ROCK THRU' INVISABLE FENCE. FRAME TO OUTLINE FIGURES,
8. INT. TUNNELS — A SMALL SHOWER OF SAND DROPS FROM ROOF
9. AVON PULLS A STONE FREE AND THERE IS A SLIGHT CRUMBLING OF THE
10. — AND AGAIN, MORE SAND TRICKLES DOWN FROM THE ROOF
11. HE PULLS ANOTHER STONE AND ROOF CAVES IN - LARGE ROCKS - DUST/
12. TRAVIS FIRES HIS "HAND FINGER GUN AT A PHIBIAN — FINGER SMOK
13. METAL ROUND SATELLITE HANGING ON WIRE ABOVE ACTORS - ANTENNAE A FLASHING LIGH
14. LIGHT BEAM COMES FROM SATELLITE — EXPLOSION ON GROUND WHER IT HITS — PEPPER'S GHOST + 45° GLASS TO CAMERA + LASER F/X FRO REFLECTED GLASS.
15. SATELLITE TURNS ON ITS AXIS AND MOVES BACK THE WAY IT CAME
16. SHINY BLACK COLUMN SEEMS TO VANISH DOWNWARDS INTO SAND — PIT WITH (FORK LIFT TRUCK) SAND COVERED TARPAULIN ON TOP — SHOOT IN REVERSE.
17. TRAVIS HAS A PENCIL LIKE EXPLOSIVE CHARGE — TWISTS END TO PRIME
18. HUGE EXPLOSION FROM THIS CHARGE BY MAN HOLE COVER - DUST/SMO
19. EXPLOSION NR. CALLY'S FEET IN SAND (FROM TRAVIS' GUN).
20. BLAKE SHOOTS SERVALAN ON THE SHOULDER.
21. BLAKE SHOOTS TRAVIS' HAND OFF HIS WRIST - SMOKING WIRES REMA

S.
22. NAVIGATION LOG (BLACK BOX) CONTAINING MICRO POWER CELLS RE: EP: 12. [illegible]
23. CALLY CARRIES A SMALL MICRO - GIGER COUNTER + DIAL TO READ "DANGER
24. WRIST ALARM WATCH FOR ENSOR.
25. "ORAC" - LIKE A T.V. CHASIS WITHOUT THE TUBE - CRUDE - [illegible] WITH 2 LIFTING HANDLES. IT HAS A SCANNER WHICH CAN LIGHT UP.
26. A SMALL MULTI POINTED SOCKET GRAFTED INTO ENSOR'S CHEST
27. ENSOR LINKS CABLE FROM ORAC TO HIS CHEST SOCKET. DIALS AND LIGH AND SWITCHES ACTIVA
28. INT. LABORATORY - VARIOUS INSTRUMENTS ON WORK BENCH FLICKER INTO
29. "TELEPORT CONTROLS ON LIBERATOR MOVE ON THEIR OWN (WORK FROM UNDER
30. CALLY RIFLES THROUGH DRUG CABINET - PHIALES - BOXES ETC.
31. ENSOR HAS LARGE BAG — PUTS IN PIECES of EQUIPMENT. "SEVERAL GOBBIN
32. PACKAGE OF GLASS PHIALES — THE ANTIDOTE TO THE RADIATION SICKN
33. SMALL DEVICE - ON/OFF SWITCH FOR ORAC — NOT ATTACHED.
34. TRAVIS AND SERVALAN BOTH FIRING GUNS IN "PLANT ROOM" - PLANTS BEING "SHOT" SMOKE AND EXPLOSIONS.
35. AVON WITH "SOFT" ROCK KILLS A PHIBION.
36. AVON PRESSES ORAC CONTROL BUTTON — THUS ACTIVATING IT.

M.
37. "SPACE MASTER ROCKET (RE: EP: 12). IN FLIGHT - IT EXPLODES. NB - EXPLOSION MUST BE IN FORWARD POSITION ON MODEL.
38. LIBERATOR ACROSS THE GLOWING FACE OF THE PLANET.
39. IMPRESSIVE EXPLOSION AS LIBERATOR BLOWS UP





Klingon on the Bridge, Jim

MICHAEL DORN could walk unnoticed into most Star Trek conventions — or at least would only be noted for his imposing size and handsome visage. One of the advantages the actor who plays Worf on Star Trek — The Next Generation has when it comes to any fears of being typecast in the future is that he is unrecognisable once he has endured the discomfort of the daily make-up session that transforms him into the Enterprise's Chief of Security. That make-up includes not only the familiar Klingon 'turtle' forehead, but also false teeth and padding to make the 6'3", 235 pound Dorn appear even larger. The final touch, however, is supplied by the actor himself as he lowers his voice to the bass rumble that conveys Worf's sullen intensity.

From the beginning Worf stood out on the bridge, and not just because he was the only obviously non-human character or represented Jim Kirk's most formidable enemies. Although Worf is now one of the most popular characters in the series and the focal point of some of the best episodes in the past two seasons, he was an afterthought on the part of the Next Generation's creators. All of the other characters had been cast and the actors were already working together when the character of a Klingon — originally to be the transporter chief that *still* later transformed into the role of Chief O'Brien — was added. Dorn, who had grown up as an avid fan of the original series, had asked his agent to enquire about rôles on the new series. The agent was thoroughly perplexed as to just what a Worf was, but once Dorn heard the magic word "Klingon" he was sure he knew how to handle the situation. He showed up acting gruff and surly, avoided talking to anyone and basically glowered his way into the part. He maintained that image after he first visited the set as well. He noticed that all the other actors were busy trying to develop relationships and a feeling of camaraderie, so he did the exact opposite. "I hated Data because he was a glorified Tonka toy ... Patrick because he had no hair ... the Boy because he was a boy." This attitude early on established Worf as the truly alien presence on a bridge which got criticism from fans during the first season for being too nice, too free of conflict. So the seed was planted from which the character of Worf could be developed later, even though he spent most of the first season saying all the obvious and stupid lines. That the character did grow is largely due to Dorn's efforts. Worf was basically just a name at the beginning, and when Dorn asked Gene Roddenberry, "who is this guy?", he was told to "just make it your own". That he surely did, but not without some costs. He so effectively played at being Worf at first that Marina Sirtis, now his best friend in the cast, really thought that he was an angry, aloof kind of person. And even he started out seeing as kind of ugly. He now regards him as being "the Tom Selleck of Klingdom".

When asked about the things which have most surprised and pleased him about the new series, Gene Roddenberry now says that the way Worf has become a central character is one of those things. The one thing Michael Dorn wants everyone to understand about Worf is that he is *not* nice. In fact, the quickest way to see some Klingon fire from Dorn is to suggest that Worf is really nice, or to offer him some prune juice! (He has been besieged by gifts of the "warrior's drink" ever since Guinan introduced Worf to the beverage in Ten Forward.) Since Dorn says that he has played nice guys all his career, he relishes being the Klingon who refused to save a Romulan's life in *The Enemy* and kills the Klingon traitor Duras in *Reunion*, disobeying orders in the process. While Dorn had some trepidations about how his refusal would play in *The Enemy*, the *Reunion* scenario was very much according to his wishes, the results of conversations with writer Ron Moore. He noted that nobody had ever really got into trouble or been dressed down by Picard, and he was also tired of Worf being a paper tiger. So Worf blatantly disobeyed orders in *Reunion*, but at the price of the death of his 'mate' K'Ehleyr, a move that generated the most mail received on any subject at the production offices. Dorn emphasises that he really got along just fine with actress Suzie Plakson, but some reason was needed for Worf to "flip out", and the murder of "my old lady" was the way to do it. The Worf family saga continued in this season's finale, which Dorn calls a Klingon Cliffhanger. Worf returns to the Klingon homeworld to seek to clear his name and Picard is endangered by the repercussions of his actions when he reluctantly assumed the task of choosing the next head of the Klingon High Council following the murder of K'empec.

The outcome of those events, and the intervention of a new Romulan threat, is resolved in the new season just starting to air in the States. Dorn has other script ideas — he would like to do a story in which he comes aboard as another character without make-up and plays against Worf for the episode. He also expects that Worf's son, Alexander, who was sent to Earth after his mother died, will be returning in some way in the new season. We will *not*, however, see the return of Jeremy Astor, the child with whom Worf bonded last season. That child was a terror and quickly wore out his welcome on the set. Dorn insists that he is not interested in directing an episode as Jonathan Frakes and Patrick Stewart have done.

Dorn played bass in a rock band for years and periodically gets together with four other actors to make a serious effort at landing a recording contract. His musical talents got put to some use recently when he, Jonathan Frakes, LeVar Burton and Patrick Stewart were asked to sing backing vocals on Brent Spiner's album of standards from the forties and fifties.

Besides music, he is passionate about flying and now owns his own airplane, which he flies for relaxation. In addition to his enthusiasm for Star Trek as a child, he ate his way through many boxes of cereal to collect models of the early space capsules and other NASA paraphernalia. In fact, one of his mock feuds with Patrick Stewart is over the >

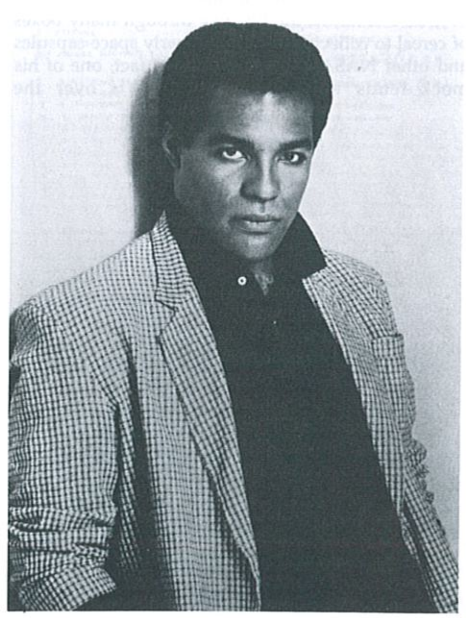
REUNION

"outrage" that it is his English co-star who has been asked to narrate some programmes for NASA instead of himself.

The Next Generation set has become famous for the antics of its cast. Dorn chuckles over how unnerved first time directors can become when they survey what seems to be a scene of complete chaos. Brent Spiner may be doing his Jerry Lewis impression, Jonathan Frakes "acts like a big kid" running around the set and sometimes falling *through* the scenery, and Michael considers his day incomplete if he does not attempt to assassinate Patrick at least once. The cast has grown a lot closer, according to Dorn, and also a lot sillier, even Patrick. "He used to be a real stern, serious actor, now he's the silliest person on the set." Yet once the now perspiring director yells "action" they all come up to the mark and fall into character. Marina was trying to break Dorn up when he did his dramatic scene in *Night Terrors* in which the Counsellor talks Worf out of killing himself. At the end of the scene Worf takes her hand to be taken to sickbay, but he denies that the scene "softens" the Klingon's character — "when the doors closed I bit her".

He thinks that the producers have been a bit frightened about actually dealing with Klingon love, but he believes that they are thinking about Worf getting another love interest next season. Hope springs eternal. His favourite episode of the original series featured France Nuyen as the Dohlman of Elas and he gets a gleam in his eye at the thought of Worf meeting someone like her. His favourite episodes of the Next Generation have been *The Offspring* and *Reunion*, both of which were directed by Jonathan Frakes. Patrick Stewart just completed directing his first episode, which gave Dorn further opportunity to try out his impersonation of Patrick Stewart in Excalibur for the benefit of the new director. He notes that he was as surprised as everyone else when Patrick emerged as the cast member who got the majority of the female fan letters. "Who'd have thought it? Everybody — including me — was looking for the new captain to be a clone, well, like Riker." But, he says, Patrick is a charming guy, "a little too charming". Stewart's response to this grumbling is to intone, "Oh, so young and so bitter."

Having recently completed filming on Star Trek VI, in which Dorn plays Worf's grandfather — thereby providing a bridge for the newer cast into feature films once the original cast finally call it a day — Michael Dorn is quite pleased to continue playing a not-so-nice Klingon on the Next Generation and plotting new and more elaborate ways to assassinate his captain. His personal goal for the summer was to work out enough to be able to dispense next season with the padding that he has been wearing until now. The end of this month will tell whether he has succeeded or not.



STAR TREK® THE NEXT GENERATION

KATHLEEN TOTH continues her look at the fourth season of The Next Generation

21) THE DRUMHEAD 4TH MAY 1991

WRITTEN BY JERI TAYLOR; DIRECTED BY JONATHAN FRAKES; MUSIC BY RON JONES; VISUAL EFFECTS SUPERVISOR ROBERT LEGATO

Veteran screen star Jean Simmons escaped from the travails of the new Dark Shadows to be directed by a former television series co-star (from North and South) in a sombre episode which finally gives us some estimate of the damage wrought by the Borg.

Riker and Troi are pursuing the difficult task of questioning J'Ddan, a visiting Klingon exobiologist. An unfamiliar shadow of suspicion hangs over the ship. Somehow schematics of a key portion of the warp drive are known to have fallen into Romulan hands and now an unexplained explosion has ripped through the engineering section. Records show that J'Ddan accessed sensitive files through one of the ship's computer terminals, although he denies it. He says that he is being accused because he is Klingon and demands to be returned home. Worf is ordered to escort him back to his quarters while the others confer and J'Ddan uses the opportunity to bring up Worf's discommendation and makes a blatant effort to bribe the security chief by offering to use his "powerful friends" to remove the dishonour if Worf will take him to a shuttlecraft. Worf slams him into a bulkhead and swears he will find out how he was able to smuggle the information off the ship — and then promises that the Klingon High Council will put him to a slow death.

The seriousness with which the Federation views the situation is underscored when Admiral Nora Satie is summonsed from retirement to help with the investigation. The admiral's last major achievement was exposing the alien conspiracy against Starfleet three years ago. She brings her trusted assistants with her, including a Betazoid investigator, Sabin.

She wishes to inspect the damage to the engine room but the radiation levels are still too high to enter the chamber. Data and Geordi can only speculate about the cause, but have no reason to think it was an ordinary malfunction. In his ready room Picard starts to tell the admiral about the disturbing possibilities of a Klingon/Romulan alliance in the making that they have some evidence of but they are interrupted by Worf. He has discovered how J'Ddan could have smuggled information off the shop, perhaps without the knowledge of the courier. J'Ddan has an illness which requires that he have periodic injections. Worf discovered that he possesses an altered hypospray capable of coding amino acid sequences. Another visitor to the Enterprise has disappeared since leaving the ship and Worf believes he could have been injected to carry coded information. Admiral Satie is very impressed and predicts that Worf will prove invaluable.

Confronted with Worf's evidence, J'Ddan admits transmitting the information but denies having anything to do with the explosion. Sabin believes this is the truth and the admiral concludes that the problem is bigger than just one Romulan sympathiser. She warns Picard that the spectre of a conspiracy on a starship is a frightening one but she has decided that they can work together as Starfleet wanted despite her father's advice on the pitfalls of relying on others. Picard reveals that he was a student of Judge Satie's famous decisions when he was at the academy. The admiral recalls how her father trained her and her brothers to debate issues every night over dinner, timing them with a stopwatch and critiquing their efforts: "Everything I am I owe to him, he was a giant."

Sabin tells Worf that they were concerned when they first heard about his father but he now has their complete confidence. He tells Worf to discover who J'Ddan had contact with and interview them.

Admiral Satie convenes hearings on how the espionage was accomplished and Dr Crusher is asked who actually gave J'Ddan his injections. She says it was one of her technicians, Simon Tarses. Tarses himself is called and asked about his background. He was born on Mars colony but, as his pointed ears indicate, he is of mixed parentage, having had a Vulcan grandfather. He says that he hardly ever spoke to J'Ddan and that actually several people gave him the injections. When Tarses leaves the room Sabin immediately tells Satie that the boy was lying and is desperately covering something: "I think we've found the man." Picard is shocked that Satie would take Sabin's Betazoid intuition so seriously and tells her she must not expect him to act against Tarses solely on that basis. Satie suggests that he use Troi in the same way but he says there is a difference between a counsellor and an investigator. Satie at least wants a watch placed on the medical technician but reaches an impasse with the captain, who says he will not treat a man as a criminal without cause.

They are becoming angry when Geordi calls them to engineering. Contrary to their theories, now that he and Data have been able to re-enter the chamber and examine the wreckage they have come to the conclusion that the explosion was actually caused by an undetectable defect in the structure of the hatch that exploded. In short, they now believe that there was an accident, not sabotage. Sabin says that is hard to believe and Satie insists that J'Ddan could not have come aboard "the flagship of the Federation" and accomplish what he did without help — she still believes there is a conspiracy. Picard reminds them that Tarses is innocent until proven guilty but Sabin says they want to establish his innocence beyond doubt for his own sake.

Picard is appalled to find the next day that Satie has opened the proceedings to spectators. Satie murmurs that spies do not like the bright lights of an open inquiry. Picard assigns Riker to act as the young man's council for his own protection. Sabin calls Dr Crusher again and asks if she ever saw Tarses and the Klingon together outside of sickbay. When she says she may have seen them in Ten Forward he demands to know who else was with them. She protests that if anyone had been there it was a harmless social gathering. An increasingly disturbed captain tells Satie he will call a halt to this is she has no more evidence. Sabin calls Tarses to the stand once more and asks him what he would say if he told him that the explosion in engineering was caused by a corrosive chemical that he had access to in sickbay. Then he calls the young man a known liar, bringing an immediate objection from Riker. Sabin then reveals that Tarses lied when he filled out his application to Starfleet — his grandfather was a Romulan, not a Vulcan. A shaken Simon Tarses refuses to answer further.

Picard finds Worf in the conference room later, busily assigning security teams to investigate anyone Tarses spent time with in the last five years, his schoolmates and all his associates. The captain asks to speak with Worf alone and then asks him if he does not see that what is happening has turned into a drumhead trial — an ancient practice of dispensing justice on a battlefield in which the accused was always doomed. For Worf, Tarses' refusal to answer questions about his grandfather makes it an open and shut case, but Picard points out that having a Romulan grandfather is not a crime, nor can his guilt be inferred because he does not answer, a privilege granted to him by the Federation constitution. Worf is not satisfied: "The Federation does have enemies — we must seek them out!" Picard is not swayed. The road from legitimate suspicion to rampant paranoia is a short one and he does not like "what we have become".

Picard talks with Tarses privately over tea and gently asks him about his parents and joining Starfleet. The young man recalls that his parents would have liked for him to go to the Academy but he was too eager to get out into space to want to spend four years there. All his life he had wanted to be in Starfleet and being posted to the Enterprise was the happiest day of his life. And now he says it's all over — "I lied on my application and that mistake will be with me the rest of my life."

Picard goes to Satie and tells her this investigation must stop. She is scornful. How can he be so incredibly naive? Her father taught her that the Federation is the most remarkable institution ever conceived and it is her purpose to make sure that it is preserved. She warns him that others who have doubted her came to regret it. Picard insists that the hearings will be stopped and she insists that they will be expanded if necessary to examine every person on the ship. She has contacted Starfleet and every hearing from now on will be held in the presence of Admiral Thomas Henry, who is in transit now. Picard is unmoved. What she is doing is immoral and he will fight it, he warns.

While Picard stands watch on the bridge later, one of Satie's assistants arrives to inform him that *he* is now ordered to report for questioning. He does so after Admiral Henry arrives. Picard makes an opening statement imploring Satie not to continue, recalling how this matter went on from the capture of an admitted spy to insinuation and innuendo until a man's career stands in ruins because he carries the blood of a current enemy. Satie merely asks him if he believes in the Prime Directive, and when he replies "of course" she claims he has violated it nine times since assuming command of the Enterprise. The specific incident she chooses to bring up involved the transporting of a Vulcan ambassador to the Neutral Zone (in DATA'S DAY) and the discovery that his person was actually a Romulan spy who was delivered back to her own people. "Did you make any effort to retrieve her?" Satie asks. Worf leaps to his captain's defence, pointing out that the Enterprise was surrounded by Romulan War Birds and he did the only thing he could do. Satie turns on Worf, however, asking where he was while this traitor was on board. Sabin then asks Picard if it is not questionable judgement to entrust security to a man whose father was a Romulan collaborator. Picard orders Worf back to his seat, but Satie is not done yet. She suddenly asks the captain if he has "completely" recovered from his experience with the Borg. She feigns sympathy — it must have been awful for you, she says, actually becoming one of them, forced to aid them, actions finally resulting in the destruction of 39 Starfleet vessels and nearly 11,000 lives. "One wonders how you can sleep at night." She makes it clear that she questions not just his fitness for command, but his loyalty as well.

Picard bows his head for a moment in apparent pain, but answers her by quoting from words he learned at the Academy from a great man — he quotes her father on the way the first link in the chain of oppression is forged when any man's freedom is trodden on. Satie is livid that he would suggest that her father would oppose what she is doing. As she continues her voice rises and she begins to shout at Picard that she will expose him for what he is — "I've brought down bigger men than you, Picard!" But her tirade comes to an abrupt halt when Admiral Henry, who has said nothing the entire time, gets up and walks out.

Worf approaches his captain later with some embarrassment to report that Satie and her party have left the ship and Admiral Henry has called an end to any more hearings on this matter. Picard is in a pensive mood and tells Worf that we think we are so civilised but before you can blink an eye witch-hunting threatens to start again. Worf is pained to admit that he believed in her and even helped her because he did not see what she was. He thinks she has now been so discredited that people will not be so ready to trust her next time. Picard replies that there will always be someone like her ready to spread fear in the name of righteousness.

This episode affords another disturbing glimpse of a less than perfect Federation, although an outbreak of paranoia is hardly surprising following the discovery that a distinguished ambassador was in fact a Romulan spy, hard on the heels of the devastation wrought by the Borg. The most surprising thing is that Picard has been left in command of the flagship of the Federation without any apparent misgivings following the Borg experience. The number of ships destroyed revealed here is actually much higher than most people would have expected based on the fact that the necessity to rebuild the fleet and the weakness of Starfleet just have not been issues for most of this season.

Jean Simmons gives a very dramatic performance as a character who is unlikely to have been totally discredited by her outburst against Picard. Sabin is played by Bruce French and Henry Woronicz is J'Ddan, yet another Klingon who feels that the Romulans are more proper allies for warriors than the Federation.

22) HALF A LIFE 11TH MAY 1991

WRITTEN BY PETER ALLAN FIELDS; STORY BY TED ROBERTS AND PETER ALLAN FIELDS; DIRECTED BY LES LANDAU; MUSIC BY DENNIS McCARTHY; VISUAL EFFECTS SUPERVISOR DAN CURRY

If Q has made his annual visit, can Deanna's mother be far behind? Majel Barrett Roddenberry returns once again as Lwaxana Troi, the counsellor's meddling mother and pest to Jean-Luc Picard. But this time it seems to have been decided that the comedic aspects of the character have been taken as far as they can go. Although Lwaxana starts off in her usual style, this story takes a very serious turn and for once the Betazoid gadfly must deal with unpleasant realities.

Deanna Troi makes an ominous log entry : "My mother is on board." Captain Picard hesitates before stepping out of the turbolift, then decides the coast is clear and moves into the corridor. However, his caution was to no avail — Lwaxana Troi swoops down upon him with a cry of delight. All his efforts to extricate himself from her company are brushed aside and she invites herself along to help welcome an important guest. The Enterprise is making the first real contact with a rather reclusive race who have had to seek the Federation's help. Dr Timicin, their most important scientist, beams aboard with some hesitation. He has never been on a Federation starship before and is also unfamiliar with human customs, but no matter. Lwaxana is immediately taken with him and appoints herself as a committee of one to see that his social life is not neglected while he is on the ship. More cosmopolitan men than Timicin have fled from Lwaxana's overpowering presence and the mild mannered Timicin seems quite shy.

Timicin meets with Picard's staff to go over the problems of his planet, Kaelon. They have known for generations that their sun is dying and he has devoted his life to the search for a way to revitalise it. What has been lacking is a practical way to test his theory, which is why Kaelon finally turned to outside help. It has taken Starfleet two years to find a suitable star for a test of Timicin's solution.

When the meeting breaks up, the crew finds that Lwaxana has invited herself onto the bridge and is busy offending Worf by calling him "Woof" and playing with the command consoles. She says she has come to relieve Timicin of all this work. While he gently insists he must go on to engineering, it is clear that he finds her enchanting. Not to be put off so easily, she ends up catering a meal and he escorts her to her quarters later. She quickly learns that he has a daughter and a grandson but has been a widower for years. One thing she does have difficulty understanding: if the inhabitants of Kaelon have known for so long about the peril posed by their sun, why have they not just gone somewhere else? Timicin seems to find the idea of abandoning Kaelon unthinkable. "It defines who we are; without Kaelon we would cease to exist." The sombre scientist finds himself laughing with Mrs Troi, something he has not done in a long time, but he declines her invitation to join her in her quarters.

Timicin has modified some of the ship's torpedoes for firing into the test sun. There is a rise in helium fusion rates and all seems to be going well as temperatures climb to the desired level, but then it continues to climb until the sun goes critical and the Enterprise must make a hasty retreat to safety. Timicin is devastated and close to tears but politely thanks everyone for their help before retiring to Ten Forward for a melancholy drink. Lwaxana tries to comfort him but he only becomes more morose. He tells her he wishes he had met her years ago for now he is on his way home to die.

Picard has been in touch with the Kaelon Science Ministry to offer to continue the search for another star, in the hope that Timicin might remain on board for a while and study the data generated by the test to find what went wrong. However, the Minister rejects that option, noting that Timicin has obligations at home and it will take some time to choose his replacement. A furious Lwaxana soon enlightens Picard about Timicin's "obligations" — on Kaelon people are expected to kill themselves when they reach the age of 60. Data is asked to verify this custom but has to report that the planet has kept itself so isolated that little is known about the culture. Mrs Troi explains that at the appointed age a ritual called The Resolution is held in honour of the person who has reached 60, which his friends and loved ones attend before his life is ended. She insists that Picard cannot let Timicin go, but the captain says he has no choice. The Prime Directive forbids that he interfere, although Lwaxana says he must educate them.

Undaunted, she goes to the transporter room and orders O'Brien to beam her down, but he has been ordered not to allow her to do that. She is in tears of rage and grief by the time her daughter arrives to confront and comfort her. She tells Deanna that this is just not the same as when her father died. Timicin is perfectly healthy and she just cannot accept that fate would allow her to meet him like this then take him away for no good reason. Later Lwaxana goes to Timicin's cabin where he is still pouring over the test results, desperately trying to find the answer while he still has time to help his people. He tells Lwaxana that she is a kind woman but she hates what he is going to do. He says that it is the way of the world.

They make love but continue to argue about The Resolution. Timicin explains that centuries ago when they had no Resolution people aged until their health failed and then they had to be put away in death watch facilities, sometimes for years. Those who had once meant something were forced to live beyond that into a time when they meant nothing. He would rather end his life with dignity than be an imposition, and allow everyone to remember him as a strong and vigorous man. Lwaxana points out that the age is arbitrary: he is still healthy at 60 whereas others might be failing at 50. But Timicin says it would be heartless to force individual families to choose the times. She continues to argue but he remains rooted in the tradition he has known and accepted all his life. Even the prospect of his work remaining unfinished does not move him. Others will continue it.

However, the next day he suddenly discovers a breakthrough in the data he is studying, a possible way to save the theory he has been working on. It will take more time to be sure that he is right. Finally he goes to Picard and requests asylum. Picard relays this information to the Ministry of Science where he is met with stunned disbelief. When Timicin himself tells the Minister that he thinks the time has come for them as a people to reconsider the wisdom of The Resolution, he is asked if he is under duress or being forced to say these things. When he says he must continue his work, the reply is that they can't believe a man of his stature would reject his own culture. Kaelon sends two ships into orbit and warns the Enterprise that they will fire if they attempt to leave with Timicin.

Timicin is horrified at the thought that his actions might result in bloodshed, but Picard says that he has acted in good conscience and he cannot see what else he could have done. But Timicin is sure that he is not the man to lead the revolt that Lwaxana would have him head. He is further dismayed to discover that the Ministry will accept no further reports from him — even if he finds the solution, they will not listen. "They terminate my work — alive I am a greater threat to my world than a dying sun."

The deciding factor proves to be the visit of his daughter. She and Troi are immediately at odds once it is clear that she has come to try to persuade him to return. Every day he goes on is an insult to everything they believe in — "I love you, but I am ashamed." Timicin is devastated and Lwaxana confides to Deanna that she is suddenly not so sure of herself. "He is like a man who has lost his faith."

Timicin comes to say goodbye — and that he loves her but it is not quite enough to permit him to be so selfish. He tells Picard that he will encourage his people to seek his help again when it is time for another test. As he prepares to beam home, Lwaxana comes to join him, reminding him that it is the custom for loved ones to attend The Resolution. She promises the captain that she will not cause any trouble and takes Timicin's hand for the journey.

David Ogden Stiers, best known for playing Charles Winchester in MASH, gives a beautifully understated performance as Timicin. Majel Barret has a more difficult time handling the highly charged scenes that depart from Mrs Troi's customary flippancy and high spirits. She reportedly would like to see Lwaxana appearing in a number of episodes next season, a la Whoopi Goldberg's Guinan, instead of being the centrepiece of one episode as in the past. It is difficult to imagine what pretext could be found for her continuing presence on board, or how her daughter could handle the strain (not to mention the captain!).

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